THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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Boston.

BOSTON THEATRE.—This house was the only one in this city which presented a legitimate dramatic bill during the last week, all the other houses, except the Howard, being given up to the freaks of the crew of the almost threadbare Pinafore. At the Boston we are enjoying Mr. Boucicault's famous acting as Shaun the Post, in his interesting drama of Arrah-Na-Pogue. Mr. Boucicault's acting cannot be too highly praised. It is a pleasure to witness a performance by him; he puts one at their ease from his first entrance until the curtain drops; one does not labor with him, as is the case with many stars—one forgets that he is at work; it seems as though he was enjoying the play himself—and so the spectator cannot help but share the enjoyment with him. Mr. Boucicault's support was as good as could be found. Alice Harrison, who was especially engaged to play Arrah Meelish, looked well and acquitted herself with credit, but her brogue was poor, as was also that of Mrs. Thomas Barry, who played Fanny Power. These ladies in playing the two leading parts, and knowing their inability to use a good brogue, should have avoided it altogether. But in Nellie Downing, as Kitty Walsh, we saw the real old Irishwoman. Her brogue is the richest of any woman we have ever heard. Her "barn-door jig" in the wedding scene was uproariously received at every performance. The court scene, which Mr. Boucicault rearranged to suit her abilities, was side-splitting as she rendered it. Dan Maginnis gave us a fine piece of acting as Michael Feeny.

BOSTON MUSEUM.—Pinafore has been played at this house throughout the week to good business. The cast is the same as when last here, with but one exception, Miss Crozier playing Hebe in place of Sadie Martinot. Of all the Pinafores the Museum takes the lead. They do not attempt to exaggerate or burlesque it, but give us a clear, pure rendition, which every one can enjoy. The acting of George Wilson as the Admiral was especially noteworthy. He goes far ahead of any Admiral now in port. The others may lay claim to better voices, but in expression, make-up, and acting, he is their superior.

GLOBE.—Pinafore has drawn but moderately. Mr. Rice made a great mistake in casting Mr. George Fortesque for Little Buttercup; it completely spoiled the piece. Venie Clancy did wrong in dressing her part as she did. No daughter of a commander in the Royal Navy would be admitted into society dressed in the costume of a variety songstress.

GAIETY.—The Adah Richmond troupe possesses the best voices of the three Pinafore companies in the city, nearly all of the principal characters being very fine singers, especially William Morgan, who has a good tenor voice.

Philadelphia.

ARCH.—Lecocq's military opera, Le Petit Duc, was presented at the Arch Street Theatre on Monday, by Alice Oates and her company. The music is all good, of course, and bright and pleasing; but the opera has not those strong characteristic qualities which we have learned to expect from Lecocq, and with the exception of the choruses, which are all vigorous and characteristic, there is not much that is especially entertaining or impressive. Mrs. Oates acted the Little Duke with the utmost piquancy and spirit, but the music is too high for her reach, and her voice seemed more than usually worn and tried. The only successful solos were these of Mr. Connell, whose baritone voice was heard to great advantage—fine in the military songs of Montlandry. There was some excellent comedy business by Mr. Taylor, in the part of Frimouse, and some of a coarser type by Mr. James Meade in the character of the directress of the convent school; but this comedy business has more than its due prominence in the opera, and those who went to hear the music found the second act very tiresome. Surely Lecocq's music is good enough to demand good treatment. The opening night house was large.

NEW PARK.—George Goodwin inaugurated the season at the old Arch Street Opera House, now called the New Park, on Monday evening with a performance of Pinafore, by the company that has been singing at the Fifth Avenue Theatre, New York. The pretty little theatre, brightly decorated for the occasion, was well filled. The performance was hardly an even one, but was in many respects enjoyable. Miss Blanche Corelli, the Josephine, has a rich mezzo-soprano voice, and she not only sings the music well, but acts with remarkable spirit and gracefulness. Vincent Hogan's Captain Corcoran is another excellent piece of work, and Mr. Henri Laurent, though a bad actor, makes a vocally acceptable Ralph Rackstraw. Neither Sir Joseph nor Buttercup is up to the standard, but Mr. Frothingham's Dick Deadeye is remarkably good; the chorus is effective, and the orchestra, under Max Maretzek's direction, is above the average. The opera was followed by a rollicking performance of Trial by Jury. Despite the bright nature of the music this work can never attain the popularity of Pinafore. Miss Corelli and Henri Laurent played the Plaintiff and Defendant respectively, and Vincent Hogan was seen as the Judge.

CHESTNUT.—W. S. Gilbert's farcical comedy, Engaged, received its initial representation in Philadelphia at the Chestnut on Monday evening, and despite the poor handling of some of the roles by several members of the company, may be regarded as a success. Mr. Stanley's impersonation of Cheviot Hill was thoroughly good, reflecting delicacy of perception, and very artistic in execution. Miss Glover's Belinda was second in order of merit. The spirit of burlesque possessed her completely and her mock heroics were admirable, but she lost much of the true essence of the role and exaggerated its characteristics in some places. Mr. Griffiths missed none of the nice points in the character of Symperson. Mr. Sheridan gave us a highly finished performance, in which, however, he seemed to have little heart, until the third act, when he suddenly displayed the right quantity of enthusiasm, and, therefore, his usual excellence. The sketches of Scotch people by Miss Mansfield, Mrs. Stoneall and Mr. Bartram were very nice in their way. The play was superbly mounted and the bit of Scotch scenery constituting the set of the first act was applauded again and again. Altogether, Engaged was launched under auspices most gratifying to the audience. It is a delightful play and deserves a fine run of patronage. The dramatist holds the mirror up to nature and reflects the selfishness of human conduct in its most abhorrent aspects. People are made to talk and act, not as they generally do, thanks to the good breeding of some and the common sense of others, but as they might if selfishness had its way and first thoughts were not supplanted by the sober second. All of the characters pursue their dearest objects in utter disregard of the feelings or interests of others, and Mr. Gilbert has shown by his dramatic experiment how differently such unbridled selfishness acts upon half a dozen persons of different temperament and education. The cross purposes produce a multitude of most ludicrous situations, and until one minute before the curtain falls upon the last tableau there is hopeless confusion, from which, however, everybody is happily and instantaneously extricated with a skill that is consummate. Business on Monday and Tuesday was remarkably good.

BROAD.—Pinafore was resumed on Monday at the Broad Street Theatre under the brilliant auspices of a large and noisily appreciative audience. This fair start was effected notwithstanding an unlucky contretemps—the absence from the stage of Blanche Chapman, the Josephine. During Miss Chapman's flying visit to Cincinnati last week she contracted a very severe cold, which necessitated a considerable change in the cast. The recent Buttercup, Miss Annandale, became Josephine, and the recent Hebe, Belle Mackenzie, became Buttercup and Hebe. In the final scene, demanding the presence of both Hebe and Buttercup, Miss Edwards, of the chorus, was given Hebe's part and song, and the song was sung so well as to win a double recall. The opera ran smoothly and delightfully. A very noticeable feature of the second cruise is the elegant and appropriate setting of the stage. It no longer represents the forward deck, but the deck just aft of the main-mast, with the quarter deck and the mizzen in the background. This is closer to the stage directions and has the further advantage of affording rational entrances and exits.

NOTES.—At the North Broad Pinafore continues to run to good houses. There is no prospective change of bill.—At the Walnut the Williamsons reappeared on Monday in Struck Oil to a moderate audience. The play is already well known from its month's run at the Arch a couple of seasons since, and will do little more than till the time till the appearance of F. C. Bangs on the 24th.

Brooklyn.

PARK THEATRE.—Last week the theatregoers of Brooklyn were in great agitation over the Colville opera burlesque company in Babes in the Wood. Every night during the week the theatre had crowded audiences, who encored every song, all the choruses, and even the music played by the orchestra between the acts. The piece is desultory, is devoid of plot of any significance, and in its burlesque has no special object in view. Its strength consists of scenic effects and absurdities. Full of hits at topical events of the day, and of jokes which the average mind can readily grasp, it keeps the audience in a continual roar. Then the ladies of the troupe are prepossessing, and combine great beauty, gracefulness, and symmetry of form, and these are the chief causes of its success. Mlle. Eme Roseau makes a very pretty Falcontrina, and acts well, but her singing is only medium. She showed good judgment in her selection of songs for encores, as they were admirably suited to her voice. The acting throughout was good, and all played their respective parts with good taste. Their success was so complete that Col. Sinn re-engaged them for another week, and on Monday evening Robinson Crusoe was presented, and will be continued throughout the week. The acting was good. In the singing the female voices were weak, while those of the male members were good and strong. Marie Williams looked very pretty as Robinson Crusoe, and her acting all that could be desired, but her voice, like that of Mlle. Roseau, though pleasant, is but middling. C. H. Drew as Jim Cox, and William Gill as Man Friday, were excellent. Both are good and versatile actors, and have fine, strong, and clear voices. Judging from the house on Monday evening, the company's success bids fair to continue. Fanny Davenport in Pique and Divorce, 17th.

COURT SQUARE.—Monday, Tuesday, and Wednesday of last week Little Em'ly was presented, with George Fawcett Rowe as Wilkins Micawber, and on Thursday, Friday, and Saturday, Brass, with Mr. Rowe as Waifton Stray. His acting in both instances was susceptible of criticism, yet he has many good points, and through their excellence one loses sight of the defects. The support was better in Brass than in Little Em'ly. Jennie McCleman made a very acceptable Sybil Hawker. Mary Stuart as Mrs. Masham was good, though we catch glimpses of Mrs. Micawber in her acting. It was Miss Stuart, by the way, and not Dollie Thornton, as we announced, who played Mrs. Micawber in Little Em'ly. The mistake was made owing to an error in the programme. J. Shea made a fair Admyal Hawker. J. T. Degez was fair as James Balance, as was also Mr. Sprague as Tom Masher. Helen Vincent, as Alice Masher, was very good; she is a young and promising actress. The acting of Frank Crane as Rev. Horatio Tibbits, and of Chas. Howard as Mr. Masham, was noticeably good. On the whole, the cast was well set, and a good performance was the result. Under its present management this theatre appears to be gaining in public favor, as it has had larger audiences this season than have assembled there for some years. Monday evening Nick of the Woods was presented, with Joseph Proctor as the Jibbenainosay, to fair house. March 17, Mrs. F. S. Chantrau and company expected.

ACADEMY.—On the 13th Carmen will be produced by the Mapleson troupe.

San Francisco.

MARCH 4.

CALIFORNIA THEATRE.—Dombey and Son with Mr. Florence as Captain Cuttle is a good performance. In every detail Mr. Florence is the character and perfectly satisfactory. In spite of bad parts the company appeared well. Those worthy of special mention are Mr. Wilson as Jack Bunsby, Mr. Morris as Toots and Miss Marie Prescott as Susan Nipper, all capital performances. It was a strange departure for Miss Prescott to play soubrette parts. It was done on account of Miss Long's absence, who has been playing in the interior with John T. Raymond. Dombey and Son was repeated to good business on Tuesday night with a concluding farce, The Returned Volunteer; Florence as Bill Williams. Wednesday night Ticket-of-Leave Man drew a fair house with Mr. Florence as Bob Brierly. His Lancashire dialect has become a sort of imitation of himself as Obenreizer. The company gave good support, notably Mrs. Saunders as Mrs. Willoughby and Miss Long (who has returned) as Sam. It was her best effort so far, and her acting received deserved applause. Miss DeForrest and Mr. Wilson as May Edwards and Hawkshaw, the detective, were only fair. Thursday night No Thoroughfare with marked improvement and good house. Friday night Mighty Dollar with same cast, except that Eliza Long played "Libby dear." Miss Long played it with more success than her predecessors, Alice Harrison or Frankie McClellan. She was bright, pleasing and decidedly ingenue. Monday we are to see Mother and Son with some of the Union Square company in the best parts, with the unfortunate California company in what is left.

BALDWIN'S.—The Barlow, Primrose and West' Minstrels have drawn only moderately here. It is a good troupe though small. George Wilson is the favorite and deserves to be. Primrose and West are very neat clog and jig dancers. The Queen City Quartette Club fills up a space in the bill which would be unsatisfactory without it. Eddie Fox, the violinist, has some new and odd tricks with the bow and has met with much success. Milton Barlow is a graduate from the press (a former reporter on the Louisville Courier-Journal). Rose Eytinge opens on Monday the 10th, in That Lass o' Lowrie's, Charles Reade's dramatization.

GRAND OPERA HOUSE.—Within an Inch of His Life is to be withdrawn shortly on account of the incompetency of the ladies, Miss Rose Wood and Miss Corcoran, to play the two heavy parts. The company will be transferred to their old quarters to support Miss Eytinge.

NOTES.—Lewis Morrison will take a benefit shortly. The Hunchback will probably be the attraction.—Georgia Minstrels are giving Sunday evening entertainments at Woodward's Garden. They go East shortly.—Ada Gilman plays here with Boucicault.

BUSH STREET THEATRE.—Hobbies has been withdrawn and a new musical extravaganza, entitled The Ramblers, with Nat Goodwin as the attraction, substituted the performance, commencing with the farce, Which Shall I Marry? Next week will be the last of the Goodwin-Weathersby season. Locke goes East this next week to secure fresh attractions and various improvements for his theatre.

THE STANDARD.—The Rentz Troupe give new "groups," and a farce, called Our Innocent Pastor, taken from the same source as Champagne and Oysters. In spite of the Lenten season the attendance at all the theatres has been good and prospects are encouraging.

Chicago.

MCVICKER'S.—Rice's Surprise Party produced Babes in the Wood 3d, to a large house, and business has been satisfactory all the week, though there has been no change of programme. The honors of the performance may be credited to Willie Edouin and Ella Chapman, two delightfully mischievious babes, Alice Atherton as the Governess, and Louisa Searle as Falcontrina. Miss Searle is a superior vocalist and actress, and, moreover, has enough compassion upon the audience to refrain from "Baby Mine." The burlesque was exquisitely mounted and all the accessories first-class. If we had not had such a surfeit of burlesque and opera-bouffe, business would have been much larger. As it is, Rice doubtless will not complain. Next week we are to have Horrors and Hiawatha. March 17, Strakosch opera company; 24th, Duff's Standard Pinafore company.

HAVERLY'S.—Mrs. William Henderson's strong play, Almost a Life, with the fine ensemble of artists in the cast, has not attracted as large an audience as its merits deserved, during its second and final week. March 10, Joe Emmet returns to this city with Fritz and his melodious accompaniments, including the donkey. Haverly guarantees him $7,000 for the week, and has engaged the Germania Mænnerchor to assist in the production of the invisible chorus of the "Lullaby." New scenery from models of that used at the Adelphi Theatre, London, will be painted, and altogether this will be the best mounting the piece has had in this city. Haverly never does anything by halves.

HOOLEY'S.—Mr. and Mrs. Geo. S. Knight have been seen during the week past in Marsden's drama of Otto. The clever pair have drawn the largest business of the week, and with their genial manager, John Rickaby, are happy. They play through Indiana and Ohio, week beginning 10th, and open at Pittsburg, 17th. Lotta the irresistible commences a two weeks' engagement with Musette, La Cigale to follow, 19th.

FARWELL HALL.—March 14 and 15, Scott-Siddons in dramatic recitals.

NOTES.—Bliss Whitaker, formerly the very popular treasurer of Hooley's, is now installed in the box-office of Haverly's theatre, from whence he beams on his his innumerable friends.—Lotta's company play at Sam D. Pierce's benefit 14th. The pieces to be done are Sweethearts and Checkmate.—The amateurs who for two weeks past have been "giving" the Pinafore to the distracted denizens of the West side, take the road, opening at Sterling 10th. Bruno Kennicott is manager, and "Signor" Torriani, pianist. Let them remember the awful fate which befel another Pinafore craft in the East, and return home and resume their legitimate occupation of chambermaids and waiters.—We are waiting eagerly for the advent of Admiral Duff and the Standard Pinafore—the genuine article.—McVicker's stock are doing finely in Iowa. The Hawkeyes appreciate good acting when they can get it.—The second annual benefit of the Chicago Lodge B. P. O. E., takes place on the afternoon of the 13th. A great bill is in process of arrangement.—Tom Keene supports Booth at McVicker's in April.—McVicker is organizing a party to do Engaged through the West.—"Billy" Nixon, of circus notoriety, is giving 'em the popular drama at ten cents a head. The company is not so vile as might be imagined. The "drama" is located at the Halstead Street Opera House.

Detroit. Mich.

WHITNEY'S GRAND OPERA HOUSE.—This house has had a very successful season with Maggie Mitchell and her company. The audiences were large and enthusiastic, and the actress is just as great a favorite as ever. None of her newer plays were presented here, but the public taste for Fanchon has not by any means been satiated. She goes from here to Sandusky. This week (10th) the great event of the season will occur, viz.: the first appearance of the Strakosch Opera Company; and it will be without doubt the most brilliant season of Italian opera ever given in this place. Strakosch seems determined to repair the wrong he did us when last here by giving us this time the choicest works in his repertoire. Wednesday evening Aida with Kellogg and Cary, Thursday evening Lucia, introducing to us Mlle. Litta; Friday, Huguenots; Saturday matinee, Cary will appear in Mignon, and in the evening a grand cast in Carmen. Carmen and Aida are entirely new works to us here, and no doubt will draw the largest houses of the season. Pantaleoni and Adams have not been heard here yet, but Conly, the great basso, is already a favorite, so, taking it altogether, it will be the most successful season of opera ever given here, and Manager Whitney is to be congratulated upon the engagement. Denman Thompson appears on the 17th, and on the 20th, for three nights, the Saville Pinafore company, and, as Manager Fort says, "We have a company that can SING." No doubt it will be well patronized, as Digby Bell and C. H. Thompson are Detroit men and great favorites.

DETROIT.—Diplomacy at this house has financially made a poor showing, but artistically it was the greatest success of the season. There is no play on the boards at present that is so intensely interesting or so full of powerful dramatic situations. The company is too well known to individualize, suffice it to say, that Warde, Dalton and Jordan, took the honors, and that the ladies in the cast did not equal in merit the gentlemen named above. The Algie Fairfax of H. Ayling was poor enough without introducing the "Hardly ever" business of Pinafore, which made it doubly abominable. Warde's illness Saturday afternoon made a temporary change in the cast, but Monday all went well. This week Lina Tettenborn in Tina. Ford's Pinafore company (the amateur one) 17th, 18th and 19th; Emmet 20th, 21st and 22d. Janauschek in the horizon. Tom Guise's benefit soon.

Albany.

LELAND OPERA HOUSE.—As previously advised you, the Opera House was closed 3d, 4th and 5th, owing to the failure of the Geo. Fawcett Rowe company to fill their dates. The Josh Hart combination opened 6th for four performances in a variety entertainment which Mr. Hart styles the "novelty" show; and some of its features ARE startlingly novel. But perhaps we are losing our taste for this branch of ammusement, or perhaps Mr. Hart's coming was malapropos, as one hardly likes to see such a mess sandwiched in between a week of the legitmate with Genevieve Ward and a promised week of Mary Anderson; but we are glad to record (for the sake of Mr. Albaugh's finances) that business was very good, all things being considered. Kate Castleton, "the leading vocal star of the English stage," and a good deal more, in a New York semi-dramatic sheet may be believed, is very ordinary—"tart," as our gallery gods would say. Scanlon and Cronin do a sketch after the Harrigan & Hart pattern very neatly, although there is very little new material in their specialty, O'Donnell's Victory. Fostelle and Armstrong are light. Harris and Carroll are stereotyped stage "niggers." Jennie Engel and Kitty O'Neil are well known in the variety world. Frank Bush is very decidedly the most clever performer in Mr. Hart's company; his sketch of the Chatham Street Jew being absurdly true to life, and something "new under the sun," and he deserves credit. If the gentleman who was in Albany with this crowd is Bobby Newcomb, it is a wonder how he made his reputation, as this Bobby Newcomb was tame and harmless.

Mary Anderson opens to-night (10th), and your correspondent regrets that he cannot hold his letter until after the performance (Ingomar), but he will content himself with sending you the pleasant news that Miss Anderson is going to have a most flattering and well-deserved reception, the advance sales, to increased prices, being unprecendently large, a very gratifying fact to all lovers of the legitimate. The Hunchback is billed for the 11th, with John Albaugh as Master Walter.

Washington.

NATIONAL.—Denman Thompson, supported by his own company, played Joshua Whitcomb to delighted audiences. It is a very simple play. An old New Hampshire farmer, "a Jackson Democrat," and the father of three boys who died for the Union, comes to Boston on a visit. Being, after his own quaint description, "all wool and a yard wide," he preserves his own individuality under the most opposite circumstances. We see the shrewd, warm-hearted, hot-tempered old gentleman, running at the stroke of the fire alarm, dancing with his boots off at an evening visit to a friend's house, comforting a little street sweeper's dying mother, throwing a drunken reprobate through a window, and welcoming his friends to his New Hampshire farm. The quick, pleasant voice, with its somewhat monotonous inflections, says the queerest, oddest, kindest things in the world. Only one little cloud on the old man's spirit occurs, when his only remaining boy is falsely accused of stealing money from the bank in which he is cashier; but this is quickly lifted, and the New Hampshire idyl, called Joshua Whitcomb, closes to the universal regret of the audience long before they have seen half enough of the dear old fellow. Miss Julia Wilson played Tot, the street-sweeper, very prettily. She has a sweet but not strong voice. Master Ignacio Martinetti, who enacts Roundy, the boot-black, very well, displays some of the extraordinary physical ability of his family; he spins like a top during one of the dances in which he takes part. This week we have Dion Boucicault in The Shaughraun, supported by Thomas W. Keene, who plays Harvey Duff; Harry Taylor as Robert Fiolliott; George Hoey as Captain Molineux; Chas. Waverly as Corry Kinchela; J. W. Lanigan as Father Dolan; Miss Henrietta Vaders as Claire Ffolliott; Miss Mamie Wallace (debutante) as Arte O'Neale, and Mrs. Germon as Mrs. O'Kely.

OPERA HOUSE.—Kellar in sleight-of-hand and mechanical performance.

New Orleans.

MARCH 7.

ACADEMY OF MUSIC.—Maurice Barrymore's Diplomacy company closed on the night of the 1st, and on the following evening Billy Emerson's California Minstrels put in an appearance. Billy Emerson is still the same "happy nigger," and in Johnny Morton has an able second. Sunday night, March 9, The Danites will be produced for the first time in New Orleans, by McKee Rankin, Kitty Blanchard, Charles T. Parsloe, Louis Aldrich, and J. H. Haverly's company. It is probable that Bartley Campbell's Pinafore company will follow for a brief period. It is not definitely known whether Sam Colville's Folly company will come here.

ST. CHARLES THEATRE.—The J. W. Edwards combination, with Louise Pomeroy as the star, closed at this theatre on Saturday night, March 1. During their engagement but two plays were given—The Adirondacks and As You Like It. The business was only fair. As Jacques in the latter play W. H. Leake scored a great success. Miss Pomeroy cannot play Rosalind to critical acceptance. The Swedish Lady Vocal Quartette, under the management of John D. Mishler and Samuel Draper, opened on the 2d. They gave a good entertainment. The audiences during the week, while not large, were composed of our best people.

GRAND OPERA HOUSE.—The Kate Claxton company, after doing A Double Marriage and The Two Orphans, concluded its engagement on Sunday, and I can add that had the time been briefer the company would have made more money. The second week's business was bad. Manager Hall determined upon bringing out H. M. S. Pinafore on the 3d. If the manager be deserving of any credit for introducing it here he is certainly not entitled to any for the manner of his so doing. In his anxiety to beat Manager Bidwell of the Academy, he brought out the operetta with a pack of inexperienced and incompetent amateurs as the exponents thereof. No such snaps can be successful.

NOTES.—The theatrical season is now virtually at an end. The St. Charles and Varieties Theatres close at the end of the week for lack of attractions. The Academy will continue open a few weeks longer. Jack Haverly's Mastodon Minstrels are expected. E. E. Rice telegraphed to Manager Strong that he would not come South, owing to his inability to cancel Eastern dates. The Surprise Party would have made money had they come to the St. Charles. The Edwards combination have left for Jackson, Miss.

Louisville. Ky.

MACAULEY'S THEATRE.—Pinafore March 3, one week, drew immensely. Mr. Wm. A. Warner, the gentlemanly manager of this house, is entitled to great praise for its success. Mr. Frank Drew as Admiral Porter was very good; but he is a much better actor than vocalist. Eugenie Paul as Josephine was very good, as well as pretty, and her voice, though rather weak, is a very sweet one. Mr. Eckert as Rackstraw is a much better vocalist than actor; his voice is pure and very clear. J. M. Brown as Captain Corcoran was not quite so successful as he might have been if he had not been suffering with a severe cold. Estelle Mortimer as Little Buttercup made many admiring friends, and received round after round of applause. W. P. Brown as Dick Deadeye was a success and made quite a "hit." Mr. Holland as Bill the Boatswain made a great hit in singing "He is an Englishman," and had to repeat it, so great was the applause he received. Miss Cabaniss as Hebe was fair. Double Marriage at this house for three nights and one afternoon, opening March 10, with Kate Claxton in the leading role, supported by her own company. As if in honor of the occasion, J. H. Haverly's United Mastodon Minstrels open here on the 13th for three nights and Saturday matinee, after which Maud Granger and the Standard company open on the 17th for one week in Almost a Life. McKee Rankin and Kitty Blanchard open 27th for three nights with their company in the Danites.

OPERA HOUSE.—Charlotte Thompson held the boards at this house for the week ending March 8, to good business. She is an old favorite here, and was received with the warmest kind of a welcome. Jane Eyre was the initial play, and was well played. Tuesday and Friday nights The Hunchback. Wednesday matinee and night Jane Eyre. Thursday night and Saturday matinee Miss Multon. Saturday night Jane Eyre by special request. Booked: for 21st, 22d and 23d, W. S. Schmitt with De Bar's combination from St. Louis.

NOTES.—There is no lack of amusements in city this week, as every theatre is in full blast.—Rosa D'Erina gave an exhibition of her singing at Masonic Temple, March 7, to a good audience. She sang the principal songs of Pinafore. On the afternoon of the 8th she gave a farewell performance.—W. L. Allen, manager of the Opera House, says, he had engaged Ford's Pinafore company for the 10th, but they canceled the engagement on account of Campbell's company being here the week previous. Emerson's California Minstrels and Rice's Evangeline company are coming soon.

Baltimore, Md.

FORD'S.—Pinafore, as now given at this house, is a fine performance. Miss Fairbanks, who took the place of Miss Blanche Chapman as Josephine, is a fair singer, but lacks animation, and is withal very amateurish. Miss Annandale has been subtituted for Miss Vaders, as Little Buttercup. She has a fine voice and her assumption of the role is excellent in her way. All the others have improved. Mr. Pierson, who sings the part of Dick Deadeye magnificently, was taken with a severe cold, in the first part of the week, and at a very short notice Mr. Walter McMahon filled his place quite creditably. Mr. Reibert makes a good Boatswain. The last of the week, Miss Marie Booth re-placed Miss Fairbanks. In some parts she is very good, but I do not think Josephine is in her line, as she has very little singing voice. The chorus and orchestra are excellent. This week Robson and Crane as the two Dromios, in Comedy of Errors and Our Bachelors. Monday, 17th, Gilbert's comedy, Engaged, will be produced. Pinafore goes to Philadelphia again this week.

HOLLIDAY—Pinafore at this theatre has improved considerably since the commencement. Effie Ellsler is by far the best Josephine, both in acting and singing, that we have had here. She has quite a good voice, though of not very much compass. This week Fanny Davenport in Divorce, Pique, As You Like It, and as Imogen in Cymbeline.

ACADEMY.—We are to have Ole Bull, assisted by Anna Granger-Dow, soprano; C. Fritsch, tenor; Ferranti the basso; Northcott, cornetist, and Thomas a'Becket, Jr., accompanist, under the management of T. B. Pugh, on Wednesday, 12th. Wilhelmj, assisted by Mme. Carreno, the pianist, and others, on the 13th.

Cincinnati, O.

GRAND OPERA HOUSE.—The Oates opera troupe played to immense audiences. It was the most profitable week of the season. They left here on the 9th for Philadelphia. Modjeska opened in Camille on the 10th, supported by Messrs. Clements, Wilson, Carroll, Ferguson, Mantell, Miller, and Mesdames Tannehill, Stockton, Remsen, and Bailey. Mr. Haviland took a benefit on Wednesday afternoon, 12th.

ROBINSON'S OPERA HOUSE.—Ford's Opera Troupe, in Pinafore, delighted appreciative though not large audiences, the past week, notwithstanding the immense opposition they had to contend with. Their success was beyond the predictions of even the most sanguine. They left on the 9th for Dayton.

HEUCK'S OPERA HOUSE.—The Buffalo Bill combination succeeded in packing this house at each performance. They closed on the 9th. Monday night, 10th, the well-known actor, Oliver Doud Byron, appeared in Ben McCullough, assisted by the regular dramatic company.

VINE STREET OPERA HOUSE.—Pink Dominos one week longer.

Providence, R. I.

OPERA HOUSE.—A bright constellation of five stars, under the title of Salsbury's Troubadours, closed a week of good business, 8th, in their specialty, The Brook. The play represents a party of lady and gentleman actors enjoying a picnic near a brook in the woods, and consists of a melange of songs, dances, imitations, recitations and lu-

dicrous situations, brimful of fun and given with a dash and vim that has made a hit wherever the Troubadours have appeared. The entertainment opens with a farce, between which and the play the audience listens to a fine orchestral performance, the Brook overture. This overture, as well as the musical incidents of the play, is the composition of Frank Maeder, who personally conducts the orchestra. The Troubadours are going to Canada after a short tour through New England. New Bedford 10th, Taunton 11th, Chelsea 12th, Salem 13th, Lowell 14th and Lynn 15th. Messrs. Maeder and Salsbury are engaged in preparing a new piece. March 10, for three nights, Frank Mayo as Davy Crockett; Josephine Laurens as Eleanor Vaughan. Another dose of Pinafore 13th and 14th, by the Boston Museum company. Adah Richmond and troupe will appear next week in a number of operas, among others The Waterman and The Sorcerer. Coming, Lawrence Barrett, Mary Anderson and Modjeska.

NOTE.—Low's Opera House closed this week.

Hartford, Conn.

ROBERTS' OPERA HOUSE.—The third representation of Pinafore, by different companies, was given on Tuesday evening, March 4, by Henderson and Duff's Standard Theatre company. In the chorus alone, the performance was superior to either the Boston Museum or the Adah Richmond companies. The leading characters suffered in comparison with those of the Museum company, with the exception of Miss McCall, as Hebe, who won at once the favor of the immense audience. Thursday evening, the 6th, appeared Nick Roberts' Humpty Dumpty Company with "the only Grimaldi" and Miaco, two good clowns, the former having many ways that remind one of the lamented Fox. It is the conventional Humpty Dumpty, with the same old scenes throughout, the monotony only varied by the excellent gymnastic exercises. The Sanford company presented Uncle Tom's Cabin, including the cabin, Friday and Saturday evenings and Saturday matinee, to good houses. The introduction of the chorus scenes is particularly pleasing to those who have been accustomed to see the play as presented by the Howards and Wilkinsons. Announcements—March 11, return of the Standard company with Pinafore; 14th, Tony Denier's Humpty Dumpty; 15th, Modjeska.

Cleveland, O.

EUCLID AVENUE OPERA HOUSE.—The New York Criterion Company in Whims, closed their second engagement here this season, on the 8th, doing a moderately successful business. The Criterion company has snap and life in it. Their acting is fresh and sparkling. The company goes to Akron 10th and 11th, and to Elyria on the 12th, returning to Cleveland for the remaining nights of the week. Meanwhile the Opera House will be closed. John T. Raymond commences an engagement on the 17th.

ACADEMY OF MUSIC.—Miss Tettenborn's second week which terminated on the 8th, was not a pecuniary success by any means, although artistically it was a repetition of her pleasing characterizations, and also further illustrated the originality and humor of the comedian, M. W. Fiske, whose local hits were pointed and well received. Miss Tettenborn goes to Detroit this week. John A. Stevens in Unknown inaugurates his first engagement here this season, at the Academy on the 10th.

NOTES.—The Cleveland Vocal Society are arranging for a grand concert to come off at Cave Hall on the 20th, and will be assisted by the eminent violinist, Remenyi.—Manager Ellsler of this city and his daughters, Effie and Annie, are traveling with a Pinafore company, the veteran manager essaying the role of the Admiral, and the two latter that of Josephine and Buttercup respectively.

Buffalo.

ACADEMY OF MUSIC.—Notwithstanding the counter-attractions of the Italian opera at the Hall, the Saville Comic Opera filled the house to overflowing at each of the four performances of Pinafore. The Academy will be closed this week, and extensive repairs and improvements, such as painting, frescoing, and reupholstering of the seats, will be made, and the house thoroughly cleaned. March 24, the New York Criterion Company will appear in the very funny comedy of Whims, for one week, following which the Saville troupe will return, and hold the boards for a week, appearing in Pinafore, Trial by Jury, and The Sorcerer. Joe Emmet and Lotta in the near future.

ST. JAMES HALL.—Edouard Remenyi, the celebrated violinist, Thursday (13th), and Gilmore's Band for Saturday and Sunday of next week.

NOTES.—The critics, while highly applauding the singing of Miss Carey in Mignon, Saturday evening, do not think the parts are suited to this eminent lady's talents. Miss Kellogg won great applause as Filina, and Litta as Lucia, in the opera of Lucia di Lammermoor, was a grand success. Her singing is really superb, and her success as a tragedienne is pronounced. The house was full both evenings, and the support excellent; especially as to Miss Lancaster, who is good.

Newark, N. J.

GRAND OPERA HOUSE.—Monday, Tuesday and Wednesday, 10th, 11th and 12th, Colleen Bawn. 17th, probably, Inshavogue.

NEWARK OPERA HOUSE.—Fanny Louise Buckingham played her Mazeppa company at this house, 6th, 7th and 8th, to light business. The horse, James Melville, seemed to be the most conscientious and intelligent actor in the troupe. They go to Baltimore 17th, for a week. This is no doubt a just visitation of Providence, but I had no idea the people of Baltimore had been so very wicked. On 10th and 11th, Walter Grant in Remorse. On 17th Duprez's Minstrels.

PARK HALL.—The performance at Park Hall, which was to have been given on 17th and 18th, by Miss Minnie Mason and a New York company in Who Killed Cock Robin, is off until after Easter.

LIBRARY HALL.—Dr. John Lord of New York is delivering a course of lectures at this hall. His last was upon the career of Mme. de Maintenon, and was listened to by a large and cultured audience. Tuesday evening, 11th, Richelieu was the subject.

Columbus, O.

OPERA HOUSE.—The sprightly Lotta as Musette danced and sang her way into the good favor of a large audience, 6th. Edward Marble, as William A. Bokus, was quite funny, while the rest of the support was fair. Mme. Modjeska made her first appearance here 7th and 8th, with matinee, presenting Camille, Frou-Frou and Adrienne. Camille proved to be her best impersonation, but she was greeted by large audiences at each per-

[Continued on seventh page.]

THE VARIETY STAGE.

TONY PASTOR'S.

The company now playing in T. P. S. Canalboat Pinafore has made this cosy theatre a pleasaut resort for those who desire genuine entertainment. The burlesque, with the preceding olio of variety, as presented by Mr. Pastor to his patrons, will always be found free from those objectionable parts so often heard on our variety stage, and it is clearly apparent he has determined to make his theatre a place of innocent amusement, where ladies and gentlemen, with their children, may go without hearing that vulgarity which is so odious to people of refined taste, and which has so often spoiled an evening's recreation which had otherwise been very enjoyable. Gus Williams as Right Hon. Sir Joseph Lager, ruler of the whole navee, is received nightly with roars of laughter. There will be no change in the remainder of the cast, the characters being well sustained by a first-class company. The music as rendered by the company is admirable throughout, and T. P. S. has become one of the hits of the season. The engagement this week of Pat Rooney, whose success as a delineator of the true son of Erin has made him popular all over the country, will prove a big attraction. Viola Clifton, probably one of the best change artists now on the variety stage, will appear in new specialties; Nealon and Carroll, musical experts, in a medley of musical selections on a variety of instruments; Manchester and Jennings in an original act, Just Dropped In, which is very funny; the popular comedy actress and song-and-dance artiste, Fannie Beane, assisted by the talented comedian, Charles Gilday, in a new and original sketch. Mr. Pastor will appear as usual in an entertaining repertoire of popular songs.

THE COMIQUE.

Harrigan and Hart advertise "Sighing room only, at eight o'clock," and a visit to their popular theatre will convince the reader that the truth has been spoken. The theatre is filled at every performance to its utmost capacity by an appreciative audience, all intent upon an evening of thorough enjoyment. Friday evening last, a reporter for THE MIRROR, standing among the masses at the door, heard the excited voice of an usher, who was frantically endeavoring to find room for a lady in a row that was already crowded to suffocation, deliver the following harangue: "Now, gentlemen, there are thirty of you here; each 'crowd up' half an inch; there you are, fifteen inches, room for one more!" Dave Braham's songs are well received, and the funny incidents which abound in the Mulligan Guard Ball keep the house in a continuous roar of laughter. For the current week Mr. Wiley Hamilton, character vocalist and comedian, makes his first appearance at this theatre; second appearance this season of James Messenger, in an entirely new act; reappearance of Prof. A. H. Sawyer, the celebrated copophone artist, in musical selections; first appearance of Louise Montague, in favorite ballads; Snow Brothers, in athletic performances, who will also introduce Frayer's wonderful dogs, in a pantomime; Reynolds and Walling, German dialect vocalists; Johnny Shay in a laughable sketch, entitled We Can't Agree, and John Wild in an Ethiopian act, called In Search of a Cook, make up one of the best variety programmes ever presented at the Comique.

THE LONDON.

To record the success of Manager Donaldson's theatre always gives us pleasure. At a recent visit to his comfortable house we noticed that a thorough renovation had taken place. Decorations have been added, repairs have been made, and everything made new and inviting. The audiences are always large at the London, and the entertainment afforded them is all that can be desired, both as regards quality and variety. This week's programme is as follows: Gus Mills' burlesque, entitled The Servant's Ill Luck; Gibbons and Russell in their new specialty, The Dancing Tailors; Ben Dodge, the celebrated impromptu and comic vocalist; Hall and DeBar, the Western song-and-dance men; Edna Markley, a lady possessing a voice of rare excellence, in a repertoire of musical gems of old and modern composers; everybody's favorites, the Tudors, introducing novelties in clog exercises on their mechanical pedestal, etc.; John Kernell, the inimitable Irish punster; Russell Brothers, in lightning changes, new songs, etc.; Gus Mills, the truly wonderful female impersonator, who will sing two of Harrigan and Hart's songs; Murphy and Morton, the refined Irish song-and-dance artists; Alice Somers in new songs and dances; Murphy and Shannon in their original specialty, Bound for Germany. The Rivals, a Teutonic sketch, makes a very successful afterpiece, and introduces the best people in the company this week.

HARRY MINER'S.

The list of talent engaged for the week will be found a sufficient guarantee of the excellence of the programme presented. The entertainment is well conducted and the house always crowded. First of all, we have the [illegible], Neil Burgess, whose character [illegible]s never fail to afford unlimited m[illegible]urgess has just returned from a[illegible]ur of the principal cities in the Sta[illegible]ortrayal of the peculiarities of [illegible]minded female cannot be surpass[illegible]helden, in a laughable farce, head[illegible]me, and is followed by Miss Carri[illegible] in musical selections; John Williams, the original Lancashire lad; Favor and Shields in Hibernian eccentricities; Elsa Carmissa in new songs; Maggie Weston, male impersonator and change artiste; James O'Neil, the popular Irish comedian; the Aikens, Teutonic sketch artists, in Little Caroline; Seaman and Somers, the East-side favorites, in songs and dances; Morris and Fields, the funniest of all German teams; Charles A. Grear in his character imitations; Maggie Weston and Fred. Lloyd in a musical sketch, entitled The Bashful Lover; Bingham the ventriloquist; King Sarbro in new feats on the slack-rope. Favor and Shields' comedy in four scenes, entitled The Rivals, concludes this most excellent bill. An extra matinee will be given Monday, March 17—St. Patrick's Day.

VOLKS GARDEN.

Lent is supposed to be a dull season in the year, but Volks Garden is doing its share of the business, judging by the audiences nightly. A good entertainment is provided, prices are low, and everything moves along excelently. The new faces this week are: Mlle. Annetta, introducing her own song, Home from Blackwell; Mette Brothers in their Triple Parterre; May Loder in vocal eclectic changes; O'Brien Brothers in their original plantation sketch, The Old Darkies' Troubles; Lotta Grant in popular songs; the Daytons in an original burletta, Old Age vs. Youth; William H. Chace, who will talk, sing, and make himself generally agreeable; Charles Redmond and Georgie Blake in Irish character songs and dances; Charles A. Loder in an amusing act, called The German Waiter, introducing songs, dances, etc.; J. L. Cort, introducing Irish songs, parodies, etc.; Georgie Blake in serio-comic songs. There are two sketches, Mr. Toodles in a Fix by the Daytons, and The Rival Dutchmen by the Loders; besides, The Editor's Troubles, an eccentric sketch, commencing the entertainment, and a comedy sketch, entitled Snarley and Grumpy, concluding the same.

Variety Notes.

Charley White will appear at Harry Miner's May 3, for a two weeks' engagement.

Jennie Satterlee of Tony Pastor's is one of the best known "guyers" on the stage.

Charley White has begun a tour of the Western variety theatres, opening in Chicago on Monday, for a month, and playing at the Academy of Music, Pittsburg, April 7.

From the Mercury: Prof. E. W. Seager, St. Paul, Minn., the well-known director of the sacred operas, Queen Esther and Belshazzar's Feast, advertises for the management of a first-class Pinafore party. Actresses and soloists desiring sure pay will address with photograph as above.

Judge Biddle, on Saturday, in Court of Common Pleas, Philadelphia, delivered an oral opinion on the rule to set aside the sale of the New National Theatre, in that city, made by the Sheriff in the beginning of February. It was claimed that the price obtained for the theatre was too small, owing to a misdescripton of the premises in the advertisement of the Sheriff. The Judge said: "It is evident from the depositions that this property cost a great deal of money, and that it was sold for much less than it was worth. There are, it is said, from $35,000 to $40,000 worth of lien claims upon the fund for work and materials. They ask for the re-sale, and the execution creditor does not object. The only party opposing it is the purchaser. His rights, of course, ought to be considered, and he naturally claims, and has a right to claim, that his bargain should not be taken from him. In addition to the inadequacy of price, however, it appears there had been a misdescription of the property. There is a building adjoining, but entirely disconnected from the theatre, which has three rooms, built for and used as real estate offices. This building is valued, with ground on which it stands, by different persons as worth $2,500 to $3,000. There are also on Carlton street the commencement of seven houses, of which the cellars are dug and walled up. There was no mention in the Sheriff's sale of either of these improvements. As by the evidence the whole cost was $135,000, and it sold for $40,000, we cannot say that the omission to mention these may not have aided in bringing about that result."

OUT OF TOWN VARIETY.

BROOKLYN.

OLYMPIC THEATRE.—It is conceded by our theatre-goers in Brooklyn that the Olympic, under its present management, is in a flourishing condition. To convince one's self of this fact, he needs but go there of an evening, and he will see the crowds that throng this place of amusement. If he is of a reflective turn of mind, and reasons from effect to causes, he will readily perceive the cause, for it is simply that an excellent and varied programme constitutes the evening's enjoyment, and which a fun-loving public are ever ready to recognize. For this week, E. D. Gooding, the indefatigable and wide-awake manager of the Olympic, offers a list of attractions, which all will recognize as bearing the spirit of the times. Among them we notice a fine burlesque on H. M. S. Pinafore, in which nearly one hundred artists will appear; Sheehan and Jones, Celtic comedians; J. F. Sheridan and Alecia Jourdan in their sketch of Moonlight Flirtation; Fred. F. Levantine, equilibrist; Miss Polly Daly, dashing vocalist; Miss Lizzie Daly, general dancer; Andy Gaffney, modern Hercules; Tillie Antonio, change artiste; P. C. Foy, Irish tenor; Kate Montrose, vocalist; John McVeigh, the Emersons, Johnny Reese, Walter Fletcher, and others.

VOLKS.—The proprietor of this theatre keeps step with the "march of progress," and this week presents Hyde and Behman's Flat Boat Pinafore, an original burlesque prepared by them, at a considerable outlay of time and money, as the bills have it, with immense chorus of voices, new scenery, etc.; first appearance of the musical genuses, Bryant and Hoey; re-engagement of Girard Brothers; the popular eccentric comedians and versatile artists, Niles and Evans; first appearance of Mullen and Magee, men of nerve, in their gladio-comic acts; the feline impersonators, the Springers, in their laughable cat duet; return of Miss Mollie Wilson; J. A. Herman, especially engaged to give prominence to the part of the Boatswain in the burlesque; Carleton Sisters, Lizzie and Nellie; second week of the Wrens, Alice and Oliver; and John Hart, the inimitable Billy Barry, Hugh Fay, and Harry Bennett, comedians, conclude the bill.

CHICAGO.

METROPALITAN.—The fresh appearances 3d were Annie Hindle, the male impersonator, who has a very fine wardrobe; Cerini, Carroll and Leslie in Snaps, who give a performance similar to that of the Phoites; Maggie Gray, a taking little serio-comic; M. Hughes, Harry Wood, J. F. Oberist, Geo. Rickaby and Minnie Baker in the Ethiopian farce of Tricks; and Edwin Browne, who produced for the first time his new drama depicting life in the mining camps of the Far West, written by W. L. Bowron, and entitled Good as Gold. The play possesses much more merit than the average variety drama. Harry Wood made a hit as Chas. A. Jones "from New York," and who is constantly sighing for the delights of Gotham.

HAMLIN'S.—The excellent character actor, Dominick Murry, has been playing this week in his highly sensational drama, The Gambler's Crime, and has to all appearances made a decided impression on the dirty-faced cherubs who "sit up aloft." It is a pity Mr. Murray gives his time and talents to such "rot." He is capable of far better work. Huber and Allen, and Guy Linton and Lucy Adams, were the variety people.

March 10, Mr. C. W. Barry, who played an engagement at McVicker's some weeks since, appears at this house in his play of Broken Fetters, identical with Escaped from Sing Sing. The variety element will be represented by Erba Robeson, Ella Mayo, Alfred Liston, and Charles W. Young.

LOUISVILLE, KY.

NOVELTY THEATRE.—The new performers of the past week gave a very good entertainment at this house and drew out good audiences, considering the attractions elsewhere. The St. Felix Sisters, four in number, are very good, both as singers, dancers and dressers; they are a good card for any house. Billy Noonan and Alice Bateman laid aside their artistic combat clog and appeared in an entirely new and original sketch, in which they made quite a hit. The Love Sisters received their share of applause in their pretty sketch of Aristocratic Flirtations. Departures 9th: John Foster, Cincinnati; Charles Glidden and Edith Lyle, Indianapolis; St. Felix Sisters, Chicago; Billy Noonan and Alice Bateman, St. Louis; Love Sisters, Philadelphia. Arrivals, 10th: Clark and Edwards, Morris and Green, Glass Brothers and Con. Fredericks, Misses Vic Reynolds, Lydia Rosa and Carrie Howard.

METROPOLITAN THEATRE.—Frank Foster and Mary Booth have been performing at this house in the drama of the Two Orphans, to fair business, for the past week. Departures, 9th: Welsh and Starrin and Josie Welsh. The Charests will remain in the city to try and get work with Forepaugh's circus. Arrivals, 10th: Prof. Roltair, sleight-of-hand performer, La Chasse Brothers and George W. Thompson and drama, Rip Van Winkle.

WOODLAND GARDEN THEATRE.—Sunday, March 9: Ella Arnold, Josie Carroll, Warren Sisters, Bessie and Dollie, Ajax, Prof. Max, Wm. Baker, Wm. Butler, and Eichorn's Grand Orchestra.

PHOENIX HILL THEATRE.—Sunday, March 9: The entire Novelty Theatre company will appear here.

LION GARDEN THEATRE.—Sunday, March 9: The Metropolitan Theatre company in an olio and drama of Two Orphans.

PROVIDENCE, R. I.

THEATRE COMIQUE.—Pinafore had a good run at this house the past week. It was given in a very creditable manner, and will continue this week. The entire programme of the past week was very excellent, the wonderful gymnasts, Livingston Brothers and John Murtz, meeting with great favor. The new comers are Billy Carter, banjoist; Perry and Magrew, song-and-dance; Mlle. Etta, gymnast, and Cotton and Buckley, song-and-dance.

MUSIC HALL.—This hall, which was built some years ago, "so there can be one hall in this city not disgraced by a nigger minstrel company," has fallen into disfavor among concert troupes, lecturers, public readers and the public that generally attends such entertainments. It was built in a stiff, puritanical manner, with level floor, common settees for seats, narrow aisles, a small platform called the stage, no scenery, no foot lights, no curtain—in fact, it is a cross between an old-fashioned Methodist meeting-house and a Quaker house of worship. It rapidly fell into disfavor and consequent disuse. Of late it has been the scene of several walking matches. The past week witnessed another change, this time for the better, and well suited to the requirements of the hall. It has been converted into a skating rink.

INDIANAPOLIS, IND.

CITY GARDEN.—The drama of Joe Bowers, with Turner and Maas in the principal roles, was the main attraction at this house the past week. The Hanleys, Johnny Max, Dan Sully, Minnie Rainforth, Ella Mayo, and Ned Campbell in the olio. Closing, Ella Mayo, Turner and Maas. Opening the 10th: Minnie Gray, Maggie Walker, Johnny Smith, C. H. Fulton, and J. H. Stevens, with drama, Dogs of the Storm. Mr. Maas met with an accident that came very near resulting seriously. Ned Campbell in firing a pistol, in the drama, pointed directly at Mr. Maas' face, and the wadding entered his eye, causing a painful wound.

METROPOLITAN.—Closed all last week. That garrulous individual known to the profession by the name of Sam Dessaur, according to the information furnished by Manager McCarthy, deserves to be severely censured for the manner in which he has acted toward Mr. McCarthy. He contracted an engagement with the Metropolitan manager, and the theatre was held for him, but the loquacious individual failed to keep his part of the arrangement, or notify the management, giving them an opportunity to secure other people. Monday, 10th, Gallagher and Schaefer, the billiardists, will give an entertainment.

BOSTON, MASS.

HOWARD ATHENEUM.—George France in A Block Game, along with a variety olio, has held the boards at this place throughout the past week. If we had judged of Mr. France's piece only by its first performance, we should have been obliged to say that it was decidedly bad. Some one is to blame for allowing a piece to be presented in so incomplete a manner. There was scarcely a person in any way familiar with their part. The stage was carelessly handled, and before the drama was ended every one seemed to act as though they did not know or care how they were to get through with the piece. But later in the week, looking in upon them, we found the play was running more smoothly, and we can truthfully call it a very good piece, and we are sorry that it opened so poorly. No doubt the management could give some good reason for its short-comings with this piece, but we think it could be explained as follows: It is well known that Mr. Fred. Stinson, the manager, was away on a visit, but we trust that in the future when he is called away he will leave some competent person to fill his place.

COLUMBUS, O.

ATHENEUM.—The company during the past week was good, and the houses have been fair. Departures: Little Rosebud, Cincinnati; the Rays, Billy and Maggie, Toledo; Fannie Beane, Charles Gilday and J. W. McAndrews, New York; Cincinnatus, Indianapolis; Millie Maretta, Leadville, Col; Telson and Burns and Ada Morgan, unknown. The Austins, Charles and Carrie, remain. Arrivals: Guy Linton and Lucy Adams, the Shepards, John and Della; Leslie Brothers, Wade and Laclede, Love Sisters, Emma Wells, Jennie Day, Dave Oaks and Kine Brothers.

NOTE.—Last week Sam Dessaur, acting manager of the Atheneum, suddenly severed his connection with that house, leaving it in rather a weak position. He claims a party backing him decamped with $500. Turk Hume has also given up his position as treasurer, and it is announced the house will close its season 22d.

NEW HAVEN, CONN.

GAIETY.—This house opened under new management very successfully, March 3. The following artists presented an attractive programme the first week: Harry Montague, stage manager; Bob Allen, Sam Devere, Duncan Sisters, Ida Siddons, Clooney and Ryan, Mullen and Magee. The last four, with Devere, took their departure 8th, and this week the new names will be Jones and Chrestin, Harrison and Wood, Perry and Magrew, Frankie Christie and Iona Lang.

TIVOLI.—Departures were: McNish and Ray and Ada Lanier. Arrivals March 10: Earl and Tobin, Belle Stanton.

SCHWED'S WINTER GARDEN.—Departures 8th: The Moras and Mlle. Annette. Arrivals 10th: Nellie Hayne and Bertha Reigle.

BUFFALO.

SHELBY'S ADELPHI.—Full houses greeted the strong company of last week, and for this week we are to have: Tim Rogers, Jennie Morgan, Flora Moore, Foley and Sheffer, Queen and Bell, Bryant and Saville, Wood and West, and Mlle. Lottie, who, together with the regular stock company, make a strong bill. For next week: Bingham the Ventriloquist; Suydam Brothers, gymnasts, Marie Whittingham and Master Elwood. Tapoch and Long, Dewitt Cook, Tillie Antonio, Julia Walcott, and Tim Rogers will hold over. The efforts of Manager Shelby are meeting with much deserved success, and his afternoon matinees are well attended by a fine class of ladies and children.

BALTIMORE, MD.

NEW CENTRAL.—A burlesque of Pinafore has taken very well here, and is to be continued this week. It is the same, pretty much, as that played by Camcross & Dixey in Philadelphia, introducing local hits, rags, etc. The Braziers, Sandford and Wilson, the Courtland Sisters, Mary Vernon, and others, appear in a very good olio. This week Charles E. Emmett, supported by Sadie Gommersal, in the sensational drama, Dashing Charlie. Sanford and Wilson stay, and Charles Howard returns this week.

FRONT STREET.—Ben Cotton, wife and child appeared in Faithful Bob to very fair business, with Sadie Connelly, Eugene and Gaston, Mattie Bliss and others in first part. George Nachman had a benefit on the 10th.

CINCINNATI, O.

COLISEUM.—Fred. R. Wren produced the highly sensational drama, entitled On Time. The olio artists are as follows: Little Rosebud, the nondescripts, Cereni, Leslie and Carroll, Marlowe and Mealey, Irish comedians; Prof. O. H. Doty with his trained dogs; the Victorellis, James L. and Katie Edwards, Barnes and Henderson. Sunday, March 9, last production of Pinafore.

SHICKLING'S.—Mr. Shickling has assumed the entire management of this house, and promises next week to present to his patrons and the public an entire new company, composed of some of the leading artists of the day.

NEWARK, N. J.

WALDMAN'S.—March 10 and week, Kelly and Ryan, Marie Whittingham and Master Newman, Charles E. Worley, Wood and Beasley, Fannie Davenport (?) and Avery and LaRue. Mr. Waldman has discharged his dramatic company and gives only the variety performance.

THEATRE COMIQUE.—March 10 and week, Fannie Herring, Red Hand; or, The Lily of Mexico, and variety olio, Murphy and Mack, etc.

MISCELLANEOUS.

MILWAUKEE, WIS.—Milwaukee Theatre: Business light for the past week. New faces appearing 10th: Gibson and Pinney, clog dancers; Donnelly and Drew, Irish comedians; Lydia Rosa, serio-comic. Departures 8th: Iferd Sisters, Chicago; Jule Keene and Sallie Adams, Pittsburg; the Mendels, St. Paul; Mrs. R. A. Brennan and Capt. George Liable, St. Louis. On Saturday evening, 8th, Mr. Warren Swetland, proprietor, received a complimentary benefit at the German Stadt Theatre, and an extra large programme was given, many volunteers assisting. This shows that Mr. Swetland's efforts to please the public have been appreciated.

HARTFORD, CONN.—The New National: The week has been an unusually attractive one, with increased attendance, Neil Burgess' reappearance in Vim being the principal attraction. Harry Hart, Walter Bray and Emma Bray remain. Arrivals: McVickers and Saunders, the Livingstone Brothers and John Murtz, Den Howe and Nellie Kemp, and Yale and Cameron. Departures: Cotton and Buckley, to Providence.

WASHINGTON.—Comique: Departures: Mlle. de Granville, no date; Fannie S. Reynolds, New York; May Hamilton, Baltimore; Joe Redmond and Ada Clifton, Philadelphia. The announcements for this week include W. J. Thompson and Lottie Forrest, in drama Leopold; Charles S. Rogers and Mattie Vickers, Williams and Sullivan, Rixford Brothers and May Vernon.

PITTSBURG, PA.—Williams' Academy of Music: Opening 10th—Jule Keene and Sallie Adams, Allie Smith, Maude Morrisey, Thatcher and Hume, Thomas Morrisey, Alice Gleason, Pauline Hartman, Marie Guerney. Continuing: Cool Burgess, D'Alves Sisters, Frank Lewis, Ed. Neery. Concludes with one-act version of Pinafore. Trimble's: Closed

CLEVELAND, OHIO.—Theatre Comique: New arrivals this week [illegible]nk Jones and Alice Montague, in [illegible]ama of Luck and Pluck, with the [illegible] Hedges Combination. Business [illegible]od, and the management enterpr[illegible]vide-awake.

THE NEW YORK MIRROR.

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NEW YORK, MARCH 15, 1879.

Amusements.

WALLACK'S THEATRE—A Scrap of Paper.
BOWERY THEATRE—F. S. Chanfrau.
LYCEUM THEATRE—Sorcerer and Pinafore.
STANDARD THEATRE—H. M. S. Pinafore.
BROADWAY THEATRE—H. M. S. Pinafore.
PARK THEATRE—Engaged.
FIFTH AVENUE THEATRE—Thro' the Dark.
NIBLO'S GARDEN THEATRE—Black Crook.
GRAND OPERA HOUSE—John T. Raymond.
OLYMPIC THEATRE—Dickie Lingard.
TONY PASTOR'S THEATRE—T. P. S. Pinafore.
HARRY MINER'S THEATRE—Variety.
THEATRE COMIQUE—Variety.
LONDON THEATRE—Variety.
VOLKS GARDEN—Variety.

One Kind of Defense.

When ANNA DICKINSON delivered, some weeks since, what she was pleased to term her defense of the stage, it was felt by most professionals that their cause had been espoused by one who had no right to speak for them, and who, by no indulgence of criticism, could be rightly regarded as being one of their number. The lady had failed on the stage, and her remarks could be construed in no way as reflecting the views of actors.

But last Sunday night, HARRY MEREDITH, the Philadelphia actor, undertook the same sort of defense as Miss DICKINSON had attempted, and it bears with it, therefore, considerable weight as coming from an accredited actor and one authorized to speak authoritatively, and one competent to speak knowingly of the Stage and its interests.

We give elsewhere the substance of his remarks. They go, of course, to show what every one knew already, that there is no valid objection to the Stage. But they show also that in attempting a "defense," acknowledgment is made tacitly that there is some ground for the attacks so frequently made upon it.

Now in reality there is none; the Stage neither needs, nor wants, nor welcomes any "defense" of its aims or its doings. Its triumph and its permanence constitute a much stronger defense than can any speech or lecture. Mr. MEREDITH remarked that he did not propose to fight the Church, which was good; but he said that he proposed to reply to the charges some of them brought against the Theatre. He then proceeded to indicate very succinctly that these charges were so preposterous as to require no answer; thus putting in a nutshell what every professional recognized, that time devoted to responding to these assaults is time wasted.

But Mr. MEREDITH, in the course of his remarks, did not bring to notice something which does the Stage more hurt and harm than all the assaults its foes ever made upon it. And it is this: That the Stage suffers only from within, and not from the attacks brought from without.

Mr. MEREDITH should have told his polished Philadelphia audience that the most shameless and audacious slanders and assaults about the stage come from agencies which actors themselves support and maintain. All the clergymen in the land have never brought as strong a set of charges against the Theatre as are published weekly in its own organs, disseminated by its own people, and paid for and encouraged from its own resources.

What defense did he make for this? Up to a very short time ago, one of our best known actresses consented to write and publish a series of articles on her sister players, so keen, so cutting, and so damaging, that, had they been preached from the pulpit of a Talmage, would have provoked an uproar.

It was a good friend to the Stage, a New York manager, who called upon her, publicly, to stop—for, half ashamed of her work, she did stop, and the tirade ceased. This gifted woman had simply been entrapped into doing that which her better judgment should have guarded her against, and which was simply inexcusable.

When actors shall resolve to give the foes of the Stage no more ammunition for their assaults, and when they are a unit in declining to maintain any libelous or scandal-mongering publication as the organ of the craft, it will then be found that the best "defense" to bigotry has been recorded. Till they do this they cannot complain of clergymen who, ignorant of Stage matters, take the published statements of actors concerning each other as truth, and make them the basis of whatever they have to say on the subject.

If a profession tacitly allows itself to be scandalized and maligned, it cannot complain if outsiders accept its own picture of itself as the true one.

Mr. MEREDITH, it is but fair, just and fitting to say, has loyally and fearlessly refused to lend his aid or in any way countenance those who attack the Stage or its members. He has stigmatized the scandalous sheets which are preying upon the calling, and by his own admirable course has earned the right to a hearing as one who has cared enough for his Art never to be an accessory of those who are continually traducing it.

About Those Amateurs.

The periodical appearance of amateurs on the boards brings up a new discussion regarding them. One of the ablest and most successful of our younger theatrical managers, writing to THE MIRROR last week, stated rather tersely the opinion a good many people hold in defense of amateur performers. Alluding to an amateur who has ceased playing at one of our city theatres, he wrote: "So long as Mr. —— has the means and is willing to expend them for the pleasure derived, I cannot see but that it benefits a certain number of professionals, who, through him, obtain employment."

This argument is true enough as far as it goes; but the ultimate and lasting result of the system is most mischievous in its effect on the Stage, for it depreciates the real value of the professional's work, and causes in other ways grave injury.

Let us assume, for instance, that a good actor or actress, drawing weekly a good salary in a stock company, is called upon to "support" some amateur enthusiast. A salary still commensurate with their abilities is paid, and they argue, for a time at least, that the salary, being in both cases equally sure, it is as good to play with an amateur as with a professional. But they begin to find shortly that the appearance of the amateur has hurt seriously the business of the theatre, whereby they are the sufferers. In the second place, the standard of judgement has been lowered, and there is no longer the same need of their skill and service. If a manager can get a Hamlet or a Romeo who will PAY for the privilege of playing, he cannot expect to give good salaries to the impersonators of the less important parts.

Or again: If a mere tyro can offer to a manager a better guarantee of profit than the drawing powers of some first-class star would afford, why need he look for skill and art in his players? And if this be the case, skill and experience go for nothing, and the most desirable actor becomes the one who has the most money.

There are given, almost daily, performances by amateurs, in what they call "amateur theatricals." These are quite well enough in their way as a means of pleasure; but what good do they do? Who has ever been the gainer by any of the thousand and one amateur performances which occur annually? Money is spent, and spent lavishly; does any of it ever go to the profession? Does it help to support theatres or to create actors?

No. It is simply wasted to gratify personal vanities and to attain personal ends. The whole brood of amateur performances which mark a season leave no more substantial recollection of their occurence than a number of petty animosities, a startling consumption of play-books, and a score of divorce suits.

We are regarding the matter now simply from the standpoint of regular professionals whose aim it is to work, and whose ultimatum is a legitimate success as the result of skill and ability.

There is, of course, no sense or reason in adhering to the antiquated standard of old stagers that only those who have "worked their way up" should receive the rewards the Stage has to offer its favorites. A man or woman may prove a very desirable acquisition to the Stage, even if he or she has never been a super or in the ballet; but it is at least only fair to ask that, unless in cases of striking or exceptional merit, all players should undergo some training or novitiate to fit them for their work.

The amateurs exercise, it must be confessed, a most baneful effect on the Stage. Especially is this the case with the male amateurs. The lady amateurs who may intend to adopt the boards as their profession are more apt to have some special fitness for their chosen field, and to acquit themselves more satisfactorily. There are many female parts which they can play, and others in which their inexperience is not apparent; but with the men this is different.

For every dollar which the dramatic profession gains through the bounty of an occasional "rich" amateur, it loses twenty diverted by poor ones from the treasuries of the legitimate theatres. For every competent graduate from their halls and lyceums, it is encumbered by fifty dead-weights and "sticks."

They have never brought profit, lustre nor credit to the Stage. If they bring ridicule or dishonor instead, it is clearly the fault of professionals.

"SORRY THEIR LOT."

"Concerning that Convict."

[N. Y. Dramatic News and Society Journal.]

There is a little dark-eyed man in New York; alert, active, full of nervous energy; a wit, a linguist; a magazine of theatrical information; a man who has a ready sympathy with virtue or misfortune: withal, a cynic. So far as his intellect is concerned, he is in the full maturity of his powers, but physically he is bent—almost broken. To some, he is a little man of mystery; to others, he has proved a little man of magic. With a Gallic sense of theatrical sensation he unites a Yankee business shrewdness. When he talks, he impressess one by his clear statement of a case (for instance) that would appear, as presented by any one else, as very weak. He is noted as generous with his money when he has money, chary of bar-room companionship when he has none; shy of making acquaintance, but a positive quantity in any company into which he may happen to fall.

Twenty-four years ago this little man, a stranger in New York, was a billiard marker. Surely, never was the irony of fate so plain! With a head stored with knowledge he did not then know how to utilize, this litterateur passed his time in marking up caroms for gabby young men about town. His salary was three dollars a week. One Saturday night, when pay time came, he found that his employer had left, gone into the country, without making provision for the payment of what was due him. He was a stranger; Sunday stared him in the face; he was hungry; his bed must be paid for. So he went to a neighboring establishment and said that his employer had told him to come there and get three dollars, which would be repaid on the Monday morning following. That was a lie. His employer had told him nothing of the kind; he had told him nothing in fact. He had simply left—regardless. But the billiard marker knew the money due him, and that his employer would be back by Monday morning. Then he calculated to repay the money.

"I haven't got three dollars," said this neighbor. "But here are seventy-five cents, if they are of any use to you."

They were of use to the little billiard marker, as any actor knows who may read these lines and has walked the streets all night for want of a bed. He took them and went to his poor lodgings. On the Monday, the employer did not return; this petty fraud was discovered; the billiard marker was arrested, and sent to State Prison for three years!

That is the shadow which has hung over the man for twenty-one years! That is the shadow which has bent, but never could quite break him! It is that shadow which the Dramatic News now, once and forever, dispels.

When the billiard marker came out of prison he sought honest employment. From city to city he went, and God only knows the bitterness of the trials he went through. Wherever he went, his "record" seemed to haunt him, and doors were shut in his face. But, by-and-bye, in the great city of New York, his opportunity came. He obtained work on the press—work which he did magnificently, because his early manhood had been passed in storing his mind with such treasures as when poured out in print compelled the attention of the public.

* * * * * * * * *

"Who is this man?" asked some.

"He! Why, that is ——. He has been in State prison!" was the answer. And this is the answer which base, petty fellows, who should have been in jail long ago and be there now, have been making whenever his triumph, or his industry, or his honesty, has been discussed, ever since.

Now, gentlemen of the press and the theatre! No one of you will be more surprised than the subject of this article to see this statement in print. It is out of a sincere desire to quell a miserable scandal and right a much-wronged man that we print it. Reflect upon the facts it sets forth; and let us see which one of you is so honest, so manly, so chivalrous, as to throw the next stone at "that convict."

Concerning that Forged Confession.

There is a big, burly man in New York; a frowsy, mealy-looking shuffler whose hair is blue, whose eyes are dim, whose gait is unsteady and whose coat is worn. But he is withal a man of ability and brains, a deep thinker, a hard worker, a good hater and at all times a venomous, though impotent foe. To some he has proved a curiosity, to others a persistent and all pervading nuisance. He unites the enthusiam of a rampant Irishman with the moderation which domestic servitude is apt at times to impart to unsteady natures. To the outer world he is a tramp; in his social circle he is a pariah; to the newspaper profession he is a constant disgrace.

Thirteen years ago this burly man was a reporter "on space" on the New York Herald. Surely never was fate more capricious. With a mind alert with the most vivid fancies, with an imagination forecasting all sorts of crimes, this burly man passed his time in the crying drudgery of recording plain facts as they were, without embellishment, and of seeking and proving them before they could appear in the paper. His salary was small—but something, and he contrived to make it large enough to subsist upon. One Friday night, before pay-day came, the poor reporter, dreaming and musing of dead reckonings and imaginary crimes, was brought face to face with the fact that he had allowed a whole week to elapse without turning in any work, and the pay-day would bring him no money wherewith to live.

What was he to do? The day was bleak and cheerless; fitful gusts of wind blew and dust blinded the eyes of those whom business called to the desolate, dismal scene. The poor reporter could see no outlook, turn which way he might. Too proud to ask for an "assignment," too frank to conceal the quandary he was in, he knew not what to do.

Suddenly a thought struck him; he might utilize one of his own fancies and retail it to the Herald. As soon as decided on his course, he acted. With trembling footsteps he clambered down the mystic, phantom staircase which led from the Herald editorial rooms. In a moment he was in the street; scurrying up Park Row, he reached Centre street and made instinctively for the Tombs. There was lying there then a man accused of murder. The heinous charge which hung over his head might be dispelled by evidence, but till it was, the outcast lay chafing in jail. Forsaken by every one, with the gallows staring him in the face, and not a friend in the wide world, he waited the hour of his liberation or of his execution. Phsaw! what had such a man to live for? What home was there to welcome him, what loving wife or mother to comfort, what staunch friend to help him? Better that such a creature be put out of life; it would be indeed a charity to do it.

So thought the reporter as ensconsed in a saloon on Centre street he rattled off with busy pen a false "confession" of the accused outcast, and piled on his admissions, till they seemed to blast the outcast's very hope of life and living. He took that false confession to the paper and he sold it. It appeared next day; the public read and wondered that there had been any delay in hanging a man so debased, and the District-Attorney contemplated that his work was lightened as the prisoner had secured his own conviction. The reporter drew his pay, and thus avoided, for a time, destitution.

But that night there went up from the lonely cell of the forlorn outcast, a wail of despair, and as he told his case, the flinty heart of the Warden beat fast as he denounced the wrong which had been committed.

On Monday the reporter's fraud was discovered, and he was discharged from the service of the paper!

This is the shadow which has hung over the man for thirteen years; that is the shadow which has haunted him thus far. It is that shadow which THE MIRROR now, once and forever, dispels.

When the poor reporter went to find other employment, his "record" seemed to follow him and doors were shut in his face. But by-and-bye his opportunity came; he obtained a new field for his endeavors. His imaginative faculties were again called into play. He attained success, but everywhere this black recollection seemed to haunt him.

"Who is this tramp?" asked some.

"He! why, that is the man who forged the —— confession;" and at that word comment was stilled.

But it was not silenced. If an actress poured into his ears the story of her domestic unhappiness, and he, in the goodness of his soul, published it, envious people would say, "Another —— confession; I wonder whether this is manufactured too?" If he attacked a dramatic agent or manager, people would say, "He thinks he is dealing with ——, and can publish what he pleases." Even as he sat at his boarding-house table dispensing meals, one crabbed voice would be sure to break upon surroundings and exclaim, "Atone for your wrong to ——." Thus a mind, naturally bright, was bent by these reverses till the man began to regard the whole world as his foes, to hear in every voice the echo of the dull, dread accusation, to see in every hand raised his punishment, and to have again repeated the senseless taunt, "You sent an innocent man to the gallows; do you make now your atonement?" And this is the cry which young men, bouyed up with strength and life and hope, make to the ex-reporter whenever his triumph, his industry or his honesty has been discussed, ever since.

Does any one of them know what it is to walk the streets at night, or to be compelled to do what this man did?

Now gentlemen of the press and the theatre! None of you will be more surprised than the subject of this article to see this statement in print. He has not asked it; he has been content to have it forgotten and to forego a vindication. But [illegible] not have it so. We ask you to [illegible] the facts set forth; and let us [illegible] he of you is so honest, so [illegible] alrous as to throw the next [illegible] the man who forged that con[illegible]

Haidee H[illegible]t with Duff's Pinafore party [illegible] ttercup.

PERSONAL.

ACKERMAN—Irene Ackerman, a gifted young actress, goes out with George Fawcett Rowe's combination.

WAINWRIGHT—Marie Wainright's benefit at the Museum, Boston, on Saturday, proved quite a success. There is some talk of her going to San Francisco next season.

WILLIAMS—Gus Williams' performance of the Admiral, in Tony Pastor's version of Pinafore, is one of the quaintest pieces of burlesque acting seen on the local stage for years.

SOTHERN—E. A. Sothern will sail from Queenstown for New York in the steamship Adriatic on the 17th of May. He will bring with him a new piece by W. S. Gilbert, and another by H. J. Byron.

LEIGHTON—During the performance of Pinafore on Tuesday at the Lyceum, Louise Leighton became quite ill, and was compelled to discontinue. Florence Isaacs filled the part very acceptably.

GLASSFORD—The Star: Miss Kate Glassford, leading lady at the Bowery Theatre, is one of the most conscientious artists on the stage. She is one of the hardest workers, having to study three or four parts every week, few of them being played a second time, yet she never complains, but always appears in a new piece letter perfect. Though of delicate physique, she does an amount of work that would crush three-fourths of the women on the stage.

GOODWIN—George Goodwin determined to do Pinafore in Philadelphia, but there being no prospect of having it at the Walnut he took it to the New Park. Mr. Goodwin thus puts himself in accord with the other Philadelphia managers, who are defined as "men who produce H. M. S. Pinafore." Gemmill of the Chestnut has held out thus far, but his powers of endurance may fail yet. The opera has been, or is being done, at the Broad, North Broad, Arch, Museum, New Park, Carneross' Minstrels, the Grand Central and an amateur hall.

BROWN—Col. T. Allston Brown, after a two years' retirement from the dramatic agency business, has concluded to resume operations in that line once more, and to that end has entered into copartnership with Morris Simmonds for two years. They will commence business together on May 1, and have secured quarters on the west side of Broadway, near Seventeenth street. Both gentlemen are well known to managers and artists in America, Mr. Simmonds having been in the dramatic agency business about fourteen years, while Col. Brown conducted an agency for seven years, and only relinquished it on account of failing eyesight.

ROZE—The New York Herald: "Mlle. Marie Roze is an artiste of the very best school, and a handsome woman. Her voice is delicious, the middle notes rich, full and mellow, the upper tones clear and round to the top of her compass. Her method is admirable. In person, Mlle. Roze is commanding. Her figure is well moulded, and for lovely arms and "shapely silver shoulders," she could vie with Faustina Imperatrix. Her face is really beautiful. Large, dark, expressive eyes, a Grecian nose, a mobile mouth and a rounded chin, are the details of a countenance over which her art makes the passions and emotions play at will. In Marie Roze we have a very fine actress and a highly gifted singer."

GARDINER—From the Dramatic News: Chas. R. Gardiner suddenly stepped into the Dramatic field after the great fire in Chicago. Leaving a prosperous mercantile field, he built and opened the Academy of Music (a brick structure) in that city in thirty-six days, and with his associate made $69,000 the first year and before any other theatre was built. The second year $26,000 was their net profit, but after the third year the magnificent theatres on the South side seemingly were gradually stealing away the business from this house. Mr. Gardiner receiving inducements from Mrs. John Drew to go to the Arch, Philadelphia, sold his interest in the Academy there and joined his efforts with her. The excellent success of the Arch the present season is the best evidence that he is "the right man in the right place." Mr. Gardiner is thirty-seven years of age.

FECHTER—Manager Stinson of the Howard Atheneum, Boston, has just returned from a week's visit to Charles Fechter, at the latter's country seat, Cooperstown, Pa., during which arrangements were perfected for Mr. Stinson to become Fechter's manager during the coming season. Mr. Fechter's first engagement under this contract will be for a month or more, beginning March 24, at the Howard Atheneum. The first piece in which he will appear will be Monte Christo, for which entirely new scenery has been painted from the models used at the Princess' Theatre, London, where Mr. Fechter produced the play. The Duke's Motto will follow, and will be mounted in the same style as at the London Lyceum Theatre, Mr. Fechter supplying the models in both cases. Next will come Black and White, which will be followed in turn by a new play by Mr. Fechter, entitled Satan's Diary, a new adaptation of Rouge et Noir; Bel Demonio; The Roadside Inn (Robert Macaire), as played by Frederic Lemaitre; Hamlet, Ruy Blas, Don Cæsar de Bazan, The Lady of Lyons, etc. Mr. Fechter dramatized The Woman in White for Lemaitre, and is now engaged in translating his work from French into English, to be produced in Boston, he appearing as Count Fosco.

PROFESSIONAL DOINGS.

John W. Norton of St. Louis was in town last week.

Marie Williams returns to England in the Spring.

Ada Cavendish sails for Europe this morning.

Boucicault's business in Washington has been good.

Ben Maginley has joined Colville's Burlesque company.

Haverly's Minstrels go to New Orleans for an engagement shortly.

C. Drew has been engaged to play in the Little Duke at Booth's.

Clara Morris returns to Baldwin's Theatre, San Francisco, this season.

J. B. Sparrow has leased the Theatre Royal, Montreal, for two years.

A. S. Lipman and E. W. Marsten go out with J. C. Myers' company East.

Frank Chanfrau's business at the Bowery in Kit this week has been quite good.

Business has been rather light in Montreal. All the theatres were closed last week.

A series of Sunday concerts will be inaugurated at the Broadway on the 16th.

Fanny Davenport appears at the Grand Opera House on Easter Monday in Pique.

John McCullough's business in the Southwest, since he left Nashville, has been good.

Modjeska commences an engagement at the Grand Opera House, April 28, in Camille.

Joseph B. Bradford and Fred Williams are reported as being engaged on a new play.

Alice Allen, Rosa Wilson, and Helen Greyson are in the cast of The Little Duke at Booth's.

The Little Duke will be done at Booth's on Saturday with a good cast and at popular prices.

The production of The Little Duke is contemplated at the Fifth Avenue after Thro' the Dark.

Lizzie Harold goes next season to the California Theatre, San Francisco, as soubrette.

Mary Anderson's Brooklyn engagement at the Academy has been postponed until April.

J. H. Stoddard and John Parselle have been re-engaged at the Union Square for next season.

W. J. Fleming begins an engagement at the Bowery Theatre in Custer and His Avengers, March 31.

Walter Edmunds has been engaged to play Captain Molineux in The Shaughraun with Dion Boucicault, in Chicago.

The manager of the Salsbury Troubadours contemplates a tour of the world, extending to Calcutta and Bombay.

W. L. Allen of the Louisville Opera House has made an offer for the Pike Opera House, Cincinnati, next season.

Home succeeds a Scrap of Paper at Wallack's, with Lester Wallack as Col. White, and Rose Coghlan as Mrs. Pinchbeck.

Between fifty and sixty workmen are engaged in the reconstruction of Henry E. Abbey's New Park Theatre, Boston.

Minnie Marks, of circus fame, passed through Louisville on the 4th on her way to Texas, where she joins Robinson's circus.

A daughter of Mrs. Thomas Barry will make her debut as an actress at the lady's benefit at the Boston Theatre next month.

Signor Campobello and Mme. Sinico have signed a contract as leading artists in the Emma Abbott opera troupe for next season.

Joseph K. Emmet canceled his Indianapolis engagement for this week, and is appearing at Haverly's Theatre, Chicago, instead.

Edwin Byron, who has retired from the Grover Boarding-House party, was in town on Saturday. He left for Boston Sunday night.

Charles Stow, formerly editor of the Girard, Pa., Cosmopolite, is to be the press agent, the coming season, of Sells Brother's Circus.

Eva Byron has been engaged to play soubrette parts in support of Fechter for ten weeks. Harry Gwynette is also a member of Fred. Stinson's company.

Lizzie May Ulmer, who is spoken of by the profession as one of the best soubrettes in the country, has been engaged to play Moya with Dion Boucicault.

E. E. Rice has telegraphed to New Orleans that he will not bring the Surprise Party South this season, as he cannot cancel any Eastern dates.

Dickie Lingard transferred La Cigale from the Globe to the stage of the Olympic Theatre on Monday night. There was no change in the company.

Alice Oates will in all probability play an engagement at the Lyceum in The Little Duke, succeeding The Sorcerer. She is now at the Arch, Philadelphia.

Engaged will be done at Theall & Carton's, Williamsburg, next week, with Geo. Parkes, Frank Mordaunt, Genevieve Rogers, Katherine Rogers, Mrs. Brutone, Frank Evans, and Emily Delmar in the cast.

Rose Eytinge has added Liz, in Charles Reade's That Lass o' Lowrie's, to her repertoire, and is to star in it hereafter. She closed an engagement to play it at Baldwin's Theatre, San Francisco, this week. Cyril Searle was not in the cast.

NEW YORK AMUSEMENTS.

"A Scrap of Paper."

A Scrap of Paper, the ingenious work of that clever Academician, Victorien Sardou, was revived at Wallack's on Monday night. Les Pattes de Mouche, the original from which this piece is taken, achieved in France a popularity which has never been duplicated elsewhere. The quality of the work is so delicate, its humor so keen, and its narrative so simple that only the adroitest acting can lift it from the plane of mediocrity. That Sardou, whose ingenuity and constructive skill is most remarkable, was able to weave from the flimsy groundwork of a half-forgotten love-letter a work of some interest, is of itself a serious achievement. But that with such material he could contrive a work of any inherent strength, is quite out of the question. Indeed, A Scrap of Paper is one of those plays which is wholly dependent for its success on the way it is acted. It takes the nicest sort of skill to make it attractive, and, in default of this, its natural weakness is so striking as to render it under poor auspices anything but an interesting piece. For some unaccountable reason, however, it has always been a favorite with the class of people called "the amateurs." These efforts have conspired, to some extent, to prejudice regular theatre patrons against it.

The performance at Wallack's on Monday was marked by extraordinary smoothness. It was seen to great popular acceptance.

Mr. Wallack gives in Prosper Couramont an impersonation which is positively exquisite. Thoroughly imbued with the idea of the role, artistic and finished to the last degree, and discarding for once many of his mannerisms, he affords a picture inexpressibly refreshing, because it is perfectly accurate and symmetrical. One does not realize how really admirable an actor Mr. Wallack is until he sees him in a role like this.

Miss Coghlan who played Luzanne appeared to rather better advantage than she has on the boards of this theatre for some time. It should not be inferred from this that she overcame, even momentarily, any of the rude, abrupt mannerisms which have destroyed the full value of her work hitherto. But she rose at times to an intelligent appreciation of the lines, and in the difficult scenes with Prosper, the Baron and Louise, which comprise most of the second act, acquitted herself well enough to evoke considerable applause. Miss Coghlan to as might be supposed, does not grasp the finer traits of the character, and her conception of it is lacking in delicacy.

Miss Boniface is much too young to play a role physically so exacting as the Baroness, but she plays it gracefully nevertheless. There is something strikingly sympathetic in the character of a woman who has outgrown the romance and folly of youth, but not quite out-lived its sentiments and aspirations, in which a staunch affection has replaced the early flush of mere childish preference. Miss Boniface does not quite realize this, but she conveys to one very aptly Louise's traits of character, and plays the part with a degree of conscientiousness that cannot be mistaken.

N. S. Wood, whom most people better know as The Boy Hamlet, made on this occasion his first appearance in the trying part of Anatole. Mr. Wood was evidently nervous, but so far as may be seen from his performance on Monday, his talent lies in tragedy and melodrama, for he is ill at ease in French comedy.

The other parts in A Scrap of Paper are of secondary importance. Mr. Gilbert as Brisemouche, the naturalist, Miss Germon as Mlle. Lenobie, Charles Rockwell as the Baron and Kate Bartlett as Mathilde, did fairly enough. Pearl Eytinge played Pauline most cleverly. The piece is tastefully and lavishly mounted, and nothing else is in preparation just yet.

"Thro' the Dark."

Another victory in the good fight being fought by American dramatists was won at the Fifth Avenue Theatre on Monday evening, by Mr. James Steele Mackaye. Thro' the Dark was then well received by a critical audience, and we believe that the piece is destined to gain good pecuniary success. It is not a particularly strong, original or striking play, but is made up of serviceable, staple material, which, if it does not rise to the standard of "point lace," certainly does not fall to that of corduroy. The cutting and shaping have been done by hands that were quite equal to deal with such material—in fact, the workmanship is often better than the cloth.

The plot is so intricate and has been so often printed at length, that we forbear giving more than the briefest possible outline. In a prologue, the necessity for which is not paramount, Sarah Graham, wife of a gambler, has a desperate quarrel with her husband, because he wants to give their boy to a villain named Slink, to be brought up as a thief; the wife suspects the true character of Slink, and sends away her boy, Arthur, in the care of an uncle, an engraver. When the husband discovers her plan he threatens to throw a younger child, a girl, into the sea, which, in some unaccountable way flows immediately below the window of the room, unless she tells where her brother has been taken; the wife rushes to the child's rescue, and in the struggle which ensues the husband falls from the window and is supposed to be drowned. Slink, who has witnessed the whole affair, threatens to denounce Sarah as a murderess unless she implicitly obeys him for the future.

In the play proper, Arthur has become a draughtsman and engraver of fair standing, and is engaged on some work at the country-house of Sir Philip Mortimer. There he falls in love with the baronet's niece Kate, and when their affection becomes known, Kate is given the choice of parting with her lover, or leaving her uncle's home forever. She chooses the latter course much to the delight of the presumptive heir, Robert Hardy, who is a gentlemanly villain, in the power of Slink, now become sufficiently respectable to be admitted into a West End club. Arthur Allston's sight soon begins to fail, he and his wife fall into bitter poverty, and are temporarily helped by Allston's sister, Gurtha, who lives in the same house, but neither brother nor sister know each other. Gurtha's lover, Billy Klootz, a thief and counterfeiter, tempts Allston with a large offer to engrave a plate for the printing of bonds. Allston indignantly refuses. Sir Philip is murdered by Hardy on Waterloo Bridge. Allston, who passed soon after and picked up Sir Philip's pocketbook, is accused of the murder, and is only saved from being imprisoned by Billy Klootz declaring himself the guilty party. In the end all is, of course, cleared up; Klootz is released and saves Kate Allston from being drowned by Slink and associate villains, and declaring he has reformed is rewarded by Gurtha's hand; Allston has every hope of recovering his sight, Slink is arrested, Hardy kills himself and Graham turns up repentant and respectable and is reunited to his wife.

The principal faults of the play are its extreme and unnecessary length and its lack of comedy interest. An attempt to lighten the piece by means of an old negro woman, whose religious ideas are peculiar, comes often dangerously near blasphemy. The best drawn characters are Klootz and Allston. All the women are weak, colorless and conventional. The play would be greatly improved if the prologue were omitted, and Graham and his wife entirely dispensed with. It is true that the latter is used as a witness of the murder, but Slink might easily be made to confess the truth, or another witness found. The scene at police headquarters is not possible in England. Only a magistrate could do what Mr. Mackaye makes the Superintendent do. There are many very marked "Americanisms" put into English mouths, and Klootz talks, for no explained reason, one of the most incongruous dialects ever heard.

The acting was in the main praiseworthy, Mr. Harkins and Mr. Wheelock bearing off the chief honors. The former's Klootz has more distinctive character than any of his recent performances that we can call to mind. Mr. Wheelock was manly and forcible, yet a little too loud. Mr. Hardenberg as Slink was out of his element and consequently ineffective. Mr. Fisher was the usual respectable heavy father. Mr. Chaplain was satisfactory as Graham. Mr. Fawcett was thrown away in a very small part. Mr. Dacre was ridiculously bad as the gentlemanly heavy villain. He was awkward, unsympathetic, affected and seemed to think that all it is necessary to do is to shake his head as violently as possible. We have seen this young man more than once, and cannot find in him the smallest qualification to be considered an actor. Miss Ellie Wilton was pleasant and ladylike, and probably did all that could be done with a part which did not admit of great acting. Miss Maye was weak and namby-pambyish, and Miss Irving weak and "stagey." Mrs. Allen made the colored nurse an elderly Topsy, and was often silly, and generally too obtrusive.

The piece is admirably mounted, the bridge scene of the third and the ravine of the last act being especially excellent. The waterfall in the latter requires a little more light and shade; on the first night it was too hard.

Mr. Mackaye was called before the curtain after the fourth act, and warmly applauded.

A Notable Revival.

The revival of The Black Crook at Niblo's last week, drew together one of the largest and most densely crowded audiences which has graced that theatre for many years, and acquaintance with the famous spectacle was renewed amid the brightest surroundings. It would be rather late in the day now to strive to say anything wholly new of The Black Crook, or of its wonderful vitality.

It is enough, however, to recognize that in the language of the poet-critic of the metropolis, "It exists and it will grow—for it appeals to senses and instincts that are more general, more powerful and more alert than intellect and taste." So long as sense holds sway over reason, and so long as the pleasantry, pageantry and tinsel of the spectacle are presented in attractive forms, The Black Crook may be relied upon to thrive and flourish.

In the present revival at Niblo's there is patent evidence of a lavish outlay of money, much taste in the selection of materials and a deft hand superintending the production. The scenery is fresh and new, the costumes bright, the music appropriate. Everything is characterized by good judgment, good taste and liberality. The "incantation scene" may be cited as an evidence of the series of beautiful stage pictures presented. The blending of lights and colors, the arrangement of the waterfall and foliage and the manipulation of the sprites, skeletons and goblins, all show the ripest sort of skill. In the scene representing the fairy realms of Stalacta, a perfect flood of light is shown. On every hand is seen evidences of the art, labor, and knowledge of the projectors of this performance.

The ballet is singularly well trained. The Kiralfy Brothers supervise this branch of the representation, and have fully borne out their reputation. It is not their fault, perhaps, but it is a drawback nevertheless, that the ballet organization is weak in premieres. The sudden secession of Mlle. Bonfanti at the last moment tended of course to aggravate this. Mlle. De Rosa is a splendid dancer, but she is as homely as she is active, and is, besides, well known at this theatre from past spectacles. Mlle. Paglieri is a less accomplished dancer than De Rosa and no more prepossessing, so that the need of a good, attractive premiere is quite apparent. The coryphees, thanks to constant rehearsals, are now proficient in their work, and the Amazon March has seldom been given with better effect.

Of acting there is none. W. A. Sands makes a poor substitute for those who remember George Boniface, the original Rudolph, and Annie Ward Tiffany makes a stolid sort of Amina. The humor of Greppo is at best funereal, and it would tax the ingenuity of a really good comedian to make the part at all funny. When it is recalled that George Atkins was the original of the character, it may be inferred that John Ward is, as a matter of course, preferable, though that would not be much of a compliment. J. L. Peters gives a remarkably striking performance of the Crook, and Marion Fiske, W. H. Collings, A. Seagrist, H. S. Duffield and Mrs. Jordan play the remaining roles. Miss Belle Howitt has all the breadth of limb and symmetry of proportion for Stalacta—a part requiring about as much intelligence for its portrayal as might be looked for in the property skull in Hamlet.

Many of the women taking part in the performance are strikingly pretty, and, as they appear, radiant in armor or half disrobed in ballet, they revive the old spell which set New York agog on the occasion of the first production of the Crook.

The mounting of the piece reflects the greatest credit on the management, and there seems to be no doubt that this worn, faded but seductive spectacle has entered upon a new lease of life at Niblo's.

At the Lyceum on Monday night a good company presented Pinafore in conjunction with the Sorcerer. This latter was the first given and served to introduce a few new names. Miss Harvey made her debut as Aline, and was favorably received. She is possessed of a light soprano voice, which she uses with good effect; the full power of her organ was marred by her occasional unacquaintance with the text. The hit of the performance was the Alexis of Mr. J. Graaf, whose splendid voice rang out in clear and electric tones. His singing was indeed the feature of the evening's performance, receiving a number of encores. Miss Louise Leighton as Constance, was most charming, while Nellie Mortimer's Mrs. Partlett, the "Widdy," was a capital piece of acting, and her beautiful round voice brought an encore in her lone woman song. The Pinafore has been performed on a previous occasion at this house. The Josephine of Miss Leighton stands unrivalled, as does the Buttercup of Nellie Mortimer. The new tenor, W. H. Tilla, as Ralph, is a great addition to the company. A number of new people have been added, and no doubt they will all sing well after being together a few times. Maude Branscombe plays Hebe.

Frank S. Chanfrau, who is one of the most versatile, as well as one of the most natural, actors on the American stage to-day, made his appearance at the Bowery Theatre, on Monday evening, as Kit. Chanfrau's engagement at this house earlier in the season was attended with such good results that Manager Hofele determined to re-engage him. Chanfrau's Kit is an impersonation in seeing which the public never tires. His portrayal of the rough, rugged, uncouth, but manly Arkansas Traveler is marked with a degree of naturalness that makes it at once strikingly attractive. The patrons of the Bowery are experiencing this year the very cream of the dramatic market, and Kit is to be cited in the symposium of good things placed before them. Mr. Chanfrau's support—especially the Alice Redding of Kitty Glassford—is good and satisfying.

At the Broadway Theatre the performance of Pinafore is the most perfect, musically, that has yet been listened to. The performers are all members of church choirs in Philadelphia, and, although amateurish as actors, sing splendidly. Miss Henry's Josephine is a charming piece of vocalism, the tenor, Mr. Sturgis, sings the music of Ralph with fine effect, and Mr. De Lange imparts new life to Sir Joseph Porter. Seldom indeed has the now hackneyed opera been done under better auspices. The Dick Deadeye of F. W. Huff proved quite a revelation. The other parts were filled as follows: Captain Corcoran, G. B. Snyder; the Boatswain, J. J. Knox; Bob Becket, Sam M. Paul; Tom Bowline, Mr. Rothengarten; Little Buttercup, Miss A. V. Rutherford; Hebe, Miss M. P. Stevenson.

Gilbert's Engaged is crowding the house at the Park Theatre, and Aimee's engagement has in consequence been transfered to Booth's Theatre, beginning Easter Monday. One of the best houses of the season was in attendance at the Park on Saturday night. It would be hard to grade the excellence of the company playing Engaged, so near perfection is the whole representation. But it may be said that Mrs. Booth, Sydney Cowell, J. E. Whiting, and T. G. Riggs bear off the best share of applause. Engaged will be done until further notice—that is, indefinitely.

The Black Crook has been drawing packed houses at Niblo's all the week, and seems booked for a long run. Certainly every promise of the management has been fulfilled, and the renowned spectacle was never presented under brighter or better auspices.

Another "Some One."

NEW YORK, March 11.

TO THE EDITOR OF THE MIRROR:

The criticisms of your paper are uniformly so fair and dispassionate that I am at a loss to account for your severe mention of me last week, unless it be attributed to the fact this ill-will was inspired by Mr. ———, whose opposition to me has never been concealed.

I do not complain of what you say for it was fair enough, but I do think that if it is in the power of this man to control the columns of your paper, the profession ought to know it. My trouble with him dates from * * * *

This correspondent is very frank in what he says, and we propose to be very frank in reply to him. And in so doing we hope to make entirely explicit our answer to this and kindred statements.

In the first place, the gentleman was criticised, not severely, but justly.

The charge that any man or manager has anything to do with the utterances in these columns is not made for the first time. Our reply to it is made now, once and for all.

No actor, manager or dramatic agent has any ownership or interest, direct or indirect, in this paper. No actor, manager or dramatic agent has any control, avowed or implied, in anything that appears in its columns.

As a matter of course, all reputable and responsible managers have been friendly to THE MIRROR. The men and women who had been assailed and traduced by the blackguards and blackmailers who previously dishonored the field, naturally allied themselves to decency and straightforwardness. The opportunity of freeing the profession from the thraldom of the libelers, pariahs and mercenaries who disgraced it, was eagerly embraced.

The advertising pages of THE MIRROR contain the announcements of the most representative actors and managers, and constitute the best and only answer that can be made to those who have busied themselves with the question as to its ownership.

THE MIRROR distinctly claims to be the only exclusively dramatic paper published in this city in which no local manager, actor or dramatic agent has or has ever had any ownership whatever. It challenges any other dramatic paper to say the same.

There is indeed a dramatic paper in this city, which was started by a local manager and is still owned and controlled by him. It is to-day the official "organ" of a metropolitan theatre, and its most valuable contributor is on the pay-roll of this house. It is to combat so discreditable a state of affairs, and to present a paper wholly untrammeled by such agencies, and wholly independent of such influences, that THE MIRROR is placed before the public. The prompt response it has met with, indicates that the profession is tired of the semi-official criticisms of erstwhile billiard-markers, or the "inspiration" derived from managers' offices or treasurers' accounts.

Mr. Harriott in Town.

[From THE MIRROR of January 14.]

A COMMON CAUSE.—Considerable interest is felt in dramatic circles in the return of Mr. F. C. Harriott, the husband of Clara Morris. Not long ago a series of wanton statements were published about the private relations of Mrs. Harriott to her husband. It was one of those things which no husband permits, and a wrong which the sense of all civilized communities expects a husband to redress. Both Mr. and Mrs. Harriott pluckily and publicly denied the truth of the published statement, and Mr. Harriott openly declared that as soon as he arrived in New York he would administer summary justice to the coiner of the statements. Of course he can do no less. The conviction of manly honor or masculine chivalry makes it by common consent imperative that a husband shall protect his wife from public slander and assault. In all English-speaking communities men—even of the roughest sort—understand that to defame or disturb a wife's character or a husband's purely personal relations to her, is to give the husband a certain right of punishment in the infliction of which the common sense of the community upholds him.

Mr. Harriott, who promptly showed himself to be a man of sensibility and honor by stating that this was his personal affair and that he would settle it, will soon be in New York. It is therefore with much interest that all the members of the profession who have wives, look to his coming, for his cause is, in a measure, theirs. There can be no doubt, also, that a great many others, not of the dramatic profession, who see no means of protection from the infamous attacks of a scurrilous press, hope to find in Mr. Harriott a champion.

It is, of course, no more than accidental that this duty devolves on Mr. Harriott, but it is an obligation which may fall to any one at almost any time. How Mr. Harriott will bear himself in the matter is a question which not only piques curiosity, but stimulates interest. His very silence gives evidence of his firm resolve to do what is necessary under the circumstances.

BELGARDE—Miss Belgarde, who appeared in Newark as Romeo a week ago, will make her debut in New York in the Spring, which will be looked for with considerable interest as she made a good impression there.

MUSIC.

MUSICAL EDITOR, - - MR. JULIAN MAGNUS

The Opera.

A very excellent performance of Il Flauto Magico was given on Friday last. Mmes. Gerster and Roze appeared as Astriafiamente and Pamina, and were enthusiastically applauded. The two great airs of the Queen of Night have rarely been sung with more fluency and correctness, and Mme. Gerster was compelled to accept encores. No more trying test of her vocalism than these songs can be found, and the easy manner in which she mastered all the difficulties proved more clearly than ever before what a great artist she is. Mme. Roze has rarely appeared to better advantage than as Pamina, the music lying well within her compass, and the dress suiting her oriental beauty to perfection. Signor Frapolli was satisfactory as Tamino, and Signor Del Puente was excellent, both musically and dramatically, as Papageno. Mme. Sinico's voice is somewhat too worn to make it particularly agreeable, but she always sings well. Signor Foli lacks the power on the low notes to do justice to Sararastro. The minor roles were in capable hands, the choruses were well sung, the instrumentalists familiar with parts, and the opera was neatly mounted. An audience which filled the house to overflowing, enjoyed the representation.

On Tuesday in this week Le Nozze de Figaro was given with Mme. Roze as Sussanna, and Miss Hauk as Cherubino. On Friday next Ruy Blas will be presented for the first time in this country by Mr. Mapleson's company.

"General Grant's Trip."

Charles Banks, the popular comedian, is in town this week arranging for the production of his great specialty, General Grant's Trip Around the World. This piece acquired great success in Philadelphia, and has been the subject of considerable litigation. The facts of the matter, it appears, are as follows:

Banks, during his connection with the Arch Street Opera House as end-man of Sweatnam's Minstrels, conceived the idea of a sketch based on the timely topic of General Grant's trip around the world. The ideas he furnished were written up, and after he had completely revised and reconstructed the sketch, it was presented at the Arch Opera House, where it achieved an immediate and striking success. Mr. Banks did not at that time copyright the piece, as he thought it unnecessary, but shortly after this Billy Sweatnam claimed the piece as his own, and made public the announcement that he would negotiate with managers for its production. Banks thereupon got a copyright, and three days after Sweatnam did the same. This led to litigation, Banks appealing to the courts for protection and praying for an injunction against Sweatnam.

In the case, which came off before Judge Cadwalader, it was shown that Banks was clearly the author, and that his rights, both in law and equity, should be respected. The injunction was granted. Banks did the piece at the New National with success. He had been in negotiation with Tony Pastor to produce the work here. Sweatnam, however, still claims some right to the piece, and Banks has had the injunction papers served upon him.

The work has proved a phenomenal success wherever presented. It has been thoroughly rewritten by Banks, who has incorporated several new and sprightly scenes.

Banks is a capital performer, and the opportunity of seeing his piece will be awaited with great interest.

PROFESSIONAL DOINGS.

The Leonard Grover three weeks' season at Ford's Theatre, Washington, proved disastrous, his new play, H. R. H., proving a dismal failure. Several of the company seceded for want of salaries. Grover has taken the road again with a Boarding House party.

John McCullough will commence an engagement at Haverly's Theatre, Chicago, on Monday, March 17, the principal female characters during his stay being entrusted to Miss Emily Gavin, who played Lady Macbeth with him at the Grand Opera House last season.

A. W. Purcell, for the past seven years manager of the Flora Myers Dramatic combination, has been adjudged bankrupt. His liabilities are $4,500, and his assests $1,800. His residence in Orleans, Mass., was sold Feb. 22 to satisfy a mortgage held by the Hyannis Bank, Emma Purcell, his daughter, becoming the purchaser.

Besides W. S. Gilbert's new play, E. A. Sothern has two fresh ones from the pen of Henry J. Byron, which he will bring to this country shortly. His present programme is to begin a tour at the Theatre Royal, Birmingham, England, on April 14, Manchester, Liverpool, and Dublin to be next visited, and on May 17 he is to sail for this city.

W. R. Deutsch has closed with John Stetson for the appearance of Marie Aimee at the Globe, Boston, one week, beginning June 2; with Mrs. Drew for the Arch, Philadelphia, for June 9; with Miles at the Grand Opera House, Cincinnati, June 16; with J. H. Haverly, Chicago, for June 23; then six weeks at the California Theatre, after which she goes to South America.

Miss Dickie Lingard will produce at the Olympic Theatre on Monday next, for the first in New York, a new play, called Bubble and Fizz, taken from Meilhac and Halevy's Tricoche et Cacolet, which proved a success and enjoyed quite a long run in Paris. To add strength to the company Miss Alice Chandos and Mr. Hudson Liston have been specially engaged. We congratulate the Olympic.

Maggie Mitchell is drawing large houses in the West in her usual round of plays, which, in spite of being familiar, seem to lose nothing of their attractiveness. It is doubtful if any star in America has done a better business this season than Miss Mitchell. It is almost needless to contradict the absurd rumor which gained currency through the Dramatic News, to the effect that Miss Mitchell contemplates turning her company into a Pinafore combination.

Adam Forepaugh's show has been wintering in the Exposition building, Louisville, and will begin the season in the same building on the 7th of April, for one week. Mr. Forepaugh has been very busy building new and repairing old wagons and cars, and his show will make a splendid appearance when on the road. Robert Stickney, the great rider, is in the city waiting for the circus to start. He is among the performers engaged.

Mary Anderson, who is playing in Albany this week, was in town on Sunday. She has been playing a really brilliant season in the West, and through New York and New Jersey her business has been big. Next Monday night she plays Evadne in Holyoke, and as it is St. Patrick's Day, the memory of Richard Lalor Shiel, the gifted Irishman, will doubtless be observed. Miss Anderson plays through the East until April 5, when she will return to New York. She appears in Brooklyn later.

It now appears probable that Emily Fowler of London will be the leading lady of Wallack's Theatre next season. Rose Coghlan has refused an offer to remain, and has accepted a proposition to go to Baldwin's Theatre, San Francisco, at a salary of $200 a week, beginning in June. Her sister, Eily Coghlan, is engaged as walking lady at the same house. Mr. Beckett will not remain at Wallack's next season, and it does not seem probable that Mr. Coghlan will either. Other changes are contemplated, including the engagement of Mabel Jordan and Harry Lee. John Gilbert, W. R. Floyd, and Mme. Ponisi of course remain.

Lester Wallack signed a contract on Saturday to play an engagement of three weeks in the California Theatre, San Francisco, beginning on June 16. He will probably leave this city about June 2, although it is possible that he may start west the middle of May and play a short engagement in Chicago or some other Western city. The contract stipulates that Mr. Wallack shall receive $10,000 for the three weeks' engagement. The plays in which he will appear have not yet been decided upon. This is the first time Mr. Wallack has ever been West to fulfill a theatrical contract. For more than twenty years Mr. Wallack never left New York for a starring tour. His first engagement outside of this city was in Boston, where he has appeared once or twice since. He has played in Baltimore, Philadelphia, and Washington—one week in each city—but never with striking success.

In relation to the rumor published in THE MIRROR last week that John Stetson of the Globe, Boston, was to produce Rose Lisle's play of The Foundlings, he was called upon by the representative of THE MIRROR there, and interviewed upon the subject. He says that there must be some mistake, as he never intended to play the piece. It seems that during Miss Lisle's recent engagement at the Globe, she spoke to him about her piece, and said that "it was identical with the one that A. R. Cazauran had written," and which was in preparation at the Union Square, and she asked Stetson to read it. He did not at that time give her a definite answer, but after her return to New York he wrote to her, stating that he had no open dates, and therefore could not use the piece.

Ada Cavendish is really ill, and the many people who expected to welcome her back to New York, must for the present be disappointed. Edgar & Fulton of the Broadway Theatre have been very unfortunate in their engagement with Miss Cavendish. They originally secured her for two weeks only, and she made a most pronounced hit. But in the height of her success she left the metropolis to fill widely separated engagements all over the Continent. Her return was looked for with much anxiety by both public and managers, for it was thought she would revive the business at the Broadway and play a brilliant Spring engagement. Miss Cavendish seemed to the managers of the Broadway rather too exacting concerning her support, and this has had something to do with the cancellation of her engagement. Mr. Edgar was to have played Jacques, though Miss Cavendish preferred Fred. Robinson.

The J. W. Colher company do A Celebrated Case at Theall & Carton's Novelty Theatre, Williamsburg, March 31, at the conclusion of their two weeks' engagement at the Grand Opera House.

C. H. Rearden, proprietor of Rearden's Stereorama, or art entertainment, has gone to the Mammoth Cave, Kentucky, to secure a number of views of the cave for his show.

The Theatre Francais produced on the 21st a new comedietta by Meilhac, called Le Petit Hotel.

Foreign Amusement Notes.

Howard Paul has gone to Algiers for his health.

Agnes Ethel and her husband, Mr. Tracy, are now touring Spain.

Mr. and Mrs. Bandmann were at last accounts playing in Cardiff, Wales.

The Covent Garden and Standard pantomimes were closed on the 22d.

Clifford Harrison, son of the late vocalist and manager, William Harrison, has appeared at the Olympic as Pierre in The Two Orphans.

Theodore Loyal, manager of the Cirques des Champs Elysees and d'Hivre for the past twelve years, is dead; also Debillement, conductor of the Porte St. Martin orchestra.

A porcupine dress worn by George Conquest in the Hokee Pokee pantomime, at the London Grecian, is composed of 2,500 separate pieces, each piece having a mechanical movement for the purpose of bristling or lowering the quills.

Paul Merritt's new drama, New Babylon, has been revived at the Duke's Theatre, London, with decided success. The scene lies chiefly in London, at the present day, and the objectionable characters are mainly thieves and their lady companions. The virtuous people are Hiram Maltby, a wealthy ship-builder, and his family and friends. The late Cremorne Garden forms one of the scenes, and the dancing and revelry of that celebrated resort are exhibited.

Gilbert's new adaptation of Faust, shortly to be produced, discards the usual opening scene, with Faust as an old man, the incantation, the vision of Marguerite, and the transformation of the aged philosopher into the youthful lover. The new Faust is young, to begin with, a priest, who, having seen the new Marguerite reading, is smitten, and longs to throw off the bonds of the Church. He invokes the aid of God or devil to relieve him, and the devil appears. Not the Mephistopheles of former plays; not the Goethe's devil, but his Satanic Majesty as a private gentleman. The gentleman devil makes a legal bargain with the lover, and then introduces him to Marguerite. She has already a lover, who has not, however, declared himself. He is a villager, and a soldier, and the friend of Faust, whom he leaves in charge of the heroine. The soldier goes to war and confesses his love to Faust, asking him to watch over Gretchen, the new Marguerite, who parts with him with sisterly affection. While the lover is away, his friend encompasses the ruin of Gretchen, and when the warrior returns, a captain, he draws his sword, breaks the scabbard, and swears never to sheath it again except in the body of her betrayer. He meets him at the deathbed of Gretchen, and, to his dismay, finds his friend Faust, who, in a fit of remorse, bares his breast and invites the warrior to strike. The sword is raised, the arm is about to strike, when Gretchen suddenly rises from her couch and stands between them. "Through my heart, his," says the dying woman, and thus is brought about a reconciliation. Being a priest, Faust cannot marry. Gretchen dies, and Faust resolves to return to the Church and atone for his sins. On his way thither he is accosted by the devil, who reminds him of his bond. Faust retreats the porch, denouncing Mephistopheles in very choice blank verse. His majesty follows Faust to seize him, but clerical influence is too strong, and he is obliged to retreat. "It is always so," he says; "they want money and call on me; want to capture a lovely maiden, call on me; when the time comes for my reward, they cheat me—go into the Church."

The unruffled tranquillity of The Black Crook was rudely broken on the first night by the refusal of Mlle. Bonfanti to dance unless she should "lead" the ballet in the spectacle. On Sunday night the dress rehearsal began at eight o'clock and lasted until half after three on Monday morning. It was evident then that there would be trouble between her and De Rosa, who was to share with her the honors of premier, for it seems that the dansense who comes on last is the best, and as the two could not dance last, a cloud of danger rose above the managerial horizon. Starin, the manager, suggested that they should take a drink in friendship, pull straws for the first night's appearances, and alternate from that time on. He was to pay each of them $150 a week and furnish their costumes. To this DeRosa cheerfully agreed, and Bonfanti also. DeRosa won, and when the initial performance came off Bonfanti was not to be found. A superb floral tribute that cost $100, with violet "B's" all over it, stood in the lobby to be sent to the dancer, but the curtain rose and fell with no Bonfanti. By this the manager saves $150 and Bonfanti loses it. DeRosa's superiority as a dancer may also have had something to do with the matter, and Mr. Starin, Sr., expressed himself to that effect Wednesday night without much qualification

When The Lost Children was rehearsed at the Union Square, Mabel Leonard, who plays one of the children, exclaimed: "Why, that is just like what Miss Lisle read to me." "Hush!" said the billiard-marker. "Yes, but what she told me was just like that." "Miss Leonard," said the billiard-marker, "attend to your business." It may be observed from this that there is some truth in the charge that Cazauran got his "new" play from the same source as did Miss Lisle.

Harry Meredith's Lecture

Harry Meredith made his long-promised speech in answer to some of the assaults made on the stage, at Concert Hall, Philadelphia, on Sunday, before a large audience. The substance of his remarks—which are commented upon elsewhere—were as follows:

"The clergymanin reply to whose remarks I am speaking said that liquor was sold at theatres, and thither the scarlet woman turns her footsteps. He has not kept pace with the advancement of the theatre, for in this age of progress the theatre is always moving to a higher standard. Twenty years ago the the Walnut Street Theatre had a drinking bar on each tier; now it has none. Nor has any theatre in this city. He had said that the theatre was taxed and required policemen to be always present to preserve order. I will dispose of that by asking if all large assemblages of people do not have the immediate presence of officers of the law to see that the peace is not disturbed? And when we remember that a year ago a man, now awaiting the execution of the death sentence, crept into a church and shot his wife there while the people were at prayers, it is suggested that on some occasions a policeman might even be useful there.

"We are men and women, no better nor worse than other people. [Applause.] Mr. Goldleaf, gentleman in private life, may be a terrible rake, but not being in public affairs his character is secure. But Mr. St. Gregory Archdean, leading man at the Atheneum, may be as bad as Mr. Goldleaf, and his evil doings are in everybody's mouth. Miss Antimony of Rittenhouse Square has carte blanche to do as she pleases, but Miss Daisy Gillflower, of the Atheneum, if she be not circumspect in her actions, is the subject of town talk not altogether complimentary to Miss Daisy. This is the thing in a nutshell: Players sin no more than other people, but the sin of one is sure to be known, while the terrible affair of Mr. Dashahead, the rich man, will never come to light.

"It has been told about the young man who had sacrificed his prospects by attending the theatre once, and had gone astray from that day and had gone on to destruction, dying at last with a word of admonition, which, had it been uttered before death intervened, would have been against the playhouse, on his lips. The story is open to question, for the young man died before he said "theatre." I have heard of that young man before. John B. Gough uses him. He is a fellow with a high forehead, open countenance, handsome and erect, the only support of a widowed mother and the clerk of all others in whom his employers reposed the greatest confidence. He has died a drunkard a thousand times and been drowned more than five hundred times for fishing on Sunday. I heard of him when I was a child, and that was not yesterday. He has not grown older. His high white forehead, open countenance and handsome bearing have not been changed in the flight of years. But now that he has been brought to his death by the theatre, perhaps his dissolution is final. [Applause.]

"In the preparation of this lecture I found no subject less agreeable than that which treats of the improprieties of clergymen themselves, nor should I speak of such an unhappy theme at all were it not to prove that the sins of the player are not exceptional and that in all the walks of life men are to be found deep in the mire of criminal action, unrestrained even by the pressure of that vaunted safeguard against the devil's lusts—the religion of the Church.

"There is a religion that never enters the Church, and that has for its votaries men who do not frequent the rooms of the Young Men's Christian Association. It has its origin in man's love for his fellow man. It does not ostracize a man if his profession is the stage. It discriminates. Its boundless liberality of thought and conscience promotes the birth of a doctrine that would make religion possible to all, even were denominational creeds and theology itself swept away.

"I have one word to say to the clergyman who attacks the stage. I have found that he speaks of what he does not know, as in this case. Stick to your texts; let the stage alone. If you are not willing to refine it, you will only burn your fingers and send your congregation to buy reserved seats. Preach on subjects under the weight of which you are not liable to be smothered. Show the actor the bright side of religion; tell him his faults are of the head, not of the heart. He, in return, will try to convince you how abhorrent to manliness and godliness are cant and hypocrisy. Learn the art of pleasing in the pulpit, as the actor pleases on the stage, and over your church doors carve the words, 'As much as lieth in you live peaceably with all men.'"

Of Course We Can.

[Port Jervis Gazette.]

Mr. Ernest Harvier is editor of the NEW YORK MIRROR, a theatrical and critical publication of considerable merit. He is a young man of considerable ability, a thorough gentleman, and when he makes a charge of blackmailing against an individual we shall be surprised if he is not able to prove his assertions. He has a little affair of this nature on hand now.

J. C. Myers' New York combination commences its tour on the 14th, in Only a Farmer's Daughter, and The Serpent and the Dove. William E. Barnes is the business manager of the organization. Dollie Bidwell is the star.

Anna Cora Mowatt's Debut.

The intolerably hot Thursday night of June 26, 1845, when Mrs. Anna Cora Mowatt made her debut at the old Park Theatre, in this city, as Pauline in The Lady of Lyons, did not deter fashionable and enthusiastic Gotham, the grand old Knickerbockers, and the lovers of the refined drama, from crowding that splendid old temple of tragedy and comedy to its utmost holding. The old pit, then the favorite place of gentlemen and critics, contained its choicest assemblage. The commodious dress circle was filled with a dazzling array of the highest bred and the most beautiful of the rank and wealth of "upper tendom," and the second tier was crammed with the elite who could find no place below. The third tier and the gallery rarely contained such an audience. The four prosecenium boxes had been secured for the family and the devoted friends of the lovely debutante, and the entire house was radiant in full-dress costume, or white in linen Summer garb, and all eager and excited in contemplation of the great event—for the debut at that time of a lady of excellent family was indeed an extraordinary occasion. All the time the heat intensified with the close-packed cram, and the mass were in sweltering fever, despite the broad lobbies, the open doors, the full power of the ventilators, and the unceasing flutter of a thousand fans. Mr. Crisp, an English comedian of much ability, then only a year in the country, had been Mrs. Mowatt's instructor for the debut. He personated Claude Melnotte. Mrs. Mowatt was the beautiful daughter of Ogden, an old merchant of fallen fortunes, but of highest respectability. Her husband was also of good family, but unfitted for business life. He was a genteel stick, a burden rather than a help to his petite and gifted wife when adversity broke upon their household. She was a darling of society, petted at home, adored everywhere, as distinguished for her brilliant intellect and her vivacity as she was admired for the beauty and graces of her person. She was a Knickerbocker, and hence the proud blood of the ancient race was in an excited state in anticipation of the verdict of the night, when the curtain should fall upon the absorbing question of the quality and rank of her performance. It is enough here to note the now historical fact in stage annals that there had never been a more triumphant debut. The house was exultant. "Upper tendom" was in ecstacy. She had set her histrionic fame upon a cast, and famously she won.

But, that fearful hot night, there was wedged in between a fat and haughty old dame and a huge, raw-boned sea-captain, in the middle of one of the front rows of benches in the second tier, a low, squat, very fleshy old gentleman, in the full dress of the day, who was perspiring as if melting by inches, and his two large silk handkerchiefs had become as swabs before the second act begun. He groaned in the agony of his trying condition and could not repress his porpoise-like puffings. But he could not relieve the situation, except by leaving, and he was manifestly too devoted an admirer of the fair debutante to withdraw. Also, it would have much disturbed all in the way had he tried to leave. At all events, he did not attempt to. In that scene, where after the marriage, Claude walks with his fair bride to his mother's cottage, and just as Claude wraps his cloak about Pauline's shoulders, with the remark that the chill air of evening would harm her, an amusing incident occurred. Up to this portion of the scene the fat old gentleman had become greatly wrought upon in his hearty, vigorous, emotional way, his two handkerchiefs—one in each hand—violently swabbing all the while about his head and neck, as the streams of perspiration poured like rivulets that he wished to dam. The remark of Claude seemed to cause him entirely to forget himself or the presence and the scene about him, and as if in the survey of solitude, he burst forth in a voice heard by everybody within twenty feet, to break the breathless stillness of the moment, "Chilled? By the Lord Harry, I'd give a thousand dollars to be with you!" It was the force of speech under torture which had exploded. The sense of his action at once flashed to overwhelm him with confusion. The gruff, great sea captain roared his unrestricted laughter. The stout old dame shook with the laugh she tried to suppress until she gave it up, and did laugh for the next five minutes. And the queer consequence of the old gentleman's expression was that he perspired no more that torrid, memorable night, to the end of the play.

Praise from Down East.

THE NEW YORK MIRROR, a journal devoted to the best interests of the dramatic profession, edited and published by Mr. Ernest Harvier, formerly New York editor of the Philadelphia Dramatic and Musical Mirror, is a credit to its young and talented proprietor, and is destined to become the leading dramatic paper in the country. It is a bright, clean, newsy sheet, entirely free from anything calculated to offend the taste of the most fastidious. Although but seven weeks of age it has succeeded in attaining a full grown libel suit, but, unless we mistake the man, Mr. Harvier will make it decidedly uncomfortable for the "sole and responsible editor" of the sensational sheet called the Dramatic News. It behooves all who have the best interests of the dramatic profession at heart, to see to it that this elegant journal receives support commensurate with its merits.

[Continued from third page.]

formance. Such excellent acting and dressing has not been seen here this season. Prof. Hartz opened 10th. Coming: Maggie Mitchell, 17th and 18th; Barney Macauley, 19th and 20th; Colville Folly Company, 21st and 22d.

NOTE.—One of our local so-called newspapers originated a sensational article to the effect that Modjeska's diamonds had been stolen from her hotel, causing the Count Bozenta to issue a card denying the story. Of course, knowing ones are aware this happens in nearly every city of any importance, yet many were at first deceived.

Milwaukee, Wis.

GRAND OPERA HOUSE.—Joe Emmet closed a week's engagement 8th, playing to crowded houses every night, the New Fritz having many attractive situations, Emmet and his songs being the principal feature. Route, Chicago, one week, under J. H. Haverly, for a certainty of $7,000; Grand Rapids, March 17; Lansing, 18th; Saginaw, 19th; Bay City, 20th; Detroit, 21st and 22d. New York Standard Theatre company, three nights, 10th, 11th, 12th, in Almost a Life.

ACADEMY OF MUSIC.—Announced for four nights, 17th, Mme. Janauschek. Manager Marsh is endeavoring to please his patrons, and has secured for future entertainments some of the best companies on the road. Mr. Jacob I. Litt, the gentlemanly Treasurer, is a young man of promising ability, well liked by all with whom he transacts business.

Rochester, N. Y.

OPERA HOUSE.—As usual before the opening of the Spring season, this house has been closed for a week and thoroughly renovated. Manager Burton has been very successful during the past season in his endeavors to please the public, and promises great attractions for the future. George Fawcett Rowe was booked for the 10th, but in consequence of the bottom falling out of his company, the dates are vacant until the 14th, when Sprague's Georgia Minstrels will appear for two nights, followed 17th, 18th, and 19th by Barney Macauley.

CORINTHIAN HALL.—The Philharmonic Society of this city gave the third concert of their course, 6th, to a large and appreciative audience. They were assisted by Miss Louisa Linde, saxophone soloist, formerly with the Fenderson and Bent concert company.

Halifax, N. S.

ACADEMY OF MUSIC.—A grand complimentary benefit was tendered to Manager Nannary by the citizens of Halifax on Monday evening. The house was crowded and the performance excellent. On the 5th Hamlet, with W. F. Burroughs in the title role. No one imagined Mr. Burroughs capable of such a hit, but his Hamlet was the finest ever seen in Halifax. He clothed the character with a refreshing originality, and proved himself an excellent delineator of Shakespearean roles. Miss McAllister as Ophelia fairly excelled herself. J. J. Feron made a good Polonius. March 7, Miss McAllister's benefit in Flowers of the Forest. Healy's Dramatic company have just finished a very successful season in Newfoundland.

New Haven, Conn.

OPERA HOUSE.—Henderson and Duff's Comic Opera company presented Pinafore at Opera House Feb. 28 and matinee, and evening of March 1. The return for one night 10th. Henrietta Chanfrau, supported by C. W. Tayleure's dramatic company, presented Parted 7th; Was She Right at matinee 8th, and Aurora Floyd evening. Standard Pinafore company is billed for March 10; Genevieve Ward in Jane Shore, 15th.

MUSIC HALL.—Nick Roberts' Humpty Dumpty Company amused the little folks matinee and evening of 8th. March 15, Tony Denier's Humpty Dumpty company; 12th, Olympic Novelty Combination; 20th, Josh Hart's Combination.

Pittsburg, Pa.

OPERA HOUSE.—March 10, La Cigale, two nights. Balance of week, Pinatore, with Emc Ellsler as Josephine. March 17, George S. Knight and combination in Otto, one week. This engagement may be postponed. It will depend on the run of Pinatore.

LIBRARY HALL.—The Library Loan Exhibition closed 8th. It was a financial success. Bohemian Girl, by local talent, 13th.

NOTES.—The Lyceum is closed.—Sallie D. McClelland and Walter Standish McClelland, late of the Opera House stock company, were divorced in this city 3d.—The debut of Miss Jeremy, 8th, was an artistic success.

Poughkeepsie, N. Y.

Drayton's Opera Troupe in Pinafore gave a good performance to a small audience March 3 and 4. March 6, English Opera by young Apollo Club of New York; first-class performance to slim house. March 8, Mary Anderson (in Ingomar) gave a first-class entertainment to big "biz." March 4 and 5, Buell family at M. E. Church to good "biz." A. H. Drake Dramatic company are booked for 17th. Tony Denier's Pantomime Troupe 20th. Tony Pastor soon.

Miscellaneous.

READING, PA.—Academy of Music: Mary Anderson and company came 3d to big "biz." Sprague's Georgia Minstrels appeared 4th to a crowded house, and gave one of the best shows of the kind ever witnessed in this city. Mr. Sprague reports business very good throughout the State. B. Macauley and combination made their appearance, 6th and 7th, to large houses. Mr. Macauley has made himself one of Reading's favorites. Welch and Rice's Variety troupe, 14th and 15th. Ole Bull and company come 15th. McDonough and Lamb's Pinafore company comes 17th, with Annie Pixley as Josephine, under the management of John D. Mishler. Tony Pastor, 25th.

SALEM, MASS.—Gilmore's Band, assisted by Levy the cornetist and Miss Isabel Stone, appeared at Mechanic Hall the 3d, under the management of John S. Moulton. The house was crowded. Salem is the scene of Mr. Gilmore's first appearance as a band leader, and after the concert the Salem Cadet Band gave him and his company a supper. Tony Denier's Humpty Dumpty troupe was at Mechanic Hall the 6th. There was a big house and the show deserved it. Salsbury's Troubadours the 13th; Mary Anderson for 25th, and Lawrence Barrett for the 30th of the month.

INDIANAPOLIS, IND.—Opera House: John A. Stevens opened the 3d with his Unknown. The opening night's attendance in size was small but large in enthusiasm. Mr. Stevens has greatly improved his part since he was with us last season, everything done by him was in a smooth, agreeable and artistic manner. Those that witnessed the performance say the play is a very beautiful and attractive one. The support was generally good and contributed the requisite assistance. Pinafore three nights next week under the management of James Dickson.

BRIDGEPORT, CONN.—Henrietta Chanfrau as Grace Shirley in Clifton Tayleure's drama, Parted, with an excellent company, gave one of the finest entertainments ever given in this city. Mrs. C. made quite an impression. She was called before the curtain at the end of each act, an occurence seldom witnessed in conservative Bridgeport. By request she returns 20th and 21st. Nick Roberts 15th, Genevieve Ward 18th, Swedish Lady Quartette 19th.

ATLANTA, GA.—Monday last (3d) Wilhelmj to fair house. Mme. Carreno, pianist, took the cake.—Augusta, Charlotte, Wilmington, Richmond, each one night, closing in Trenton, N. J. March 6, McKee Rankin; prospects very fine. Montgomery 7th, Mobile 8th, New Orleans 9th. Bartley Campbell's Pinafore 13th, via. Louisville. Robert McWade 25th.

KALAMAZOO, MICH.—Susan B. Anthony lectured here the 10th. Subject, "Woman Wants Bread." Mendelssohn Quintette Club are billed for the 12th, and Robert G. Ingersoll on "Some Mistakes of Moses," March 15. Warde-Barrymore combination in Diplomacy are booked for some time this month, and Modjeska is booked for April 7.

MANCHESTER, N. H.—The Boston Museum company played Pinafore, March 3, to a good house. March 4, Tony Denier in Humpty Dumpty to a big house. 6th, Gilmore's Band to a 3500 house. 10th, Genevieve Ward in Jane Shore. Harvard Pi Etas come the 14th, and Frank Mayo as Davy Crockett, 15th.

MADISON, WIS.—Ole Bull, who has spent most of the Winter in this city, has gone East to resume his concerts. We have a Chicago Pinafore company at the Opera House 14th. Robert G. Ingersoll lectures this month.

LYNN MASS.—Tony Denier's party in Humpty Dumpty filled Music Hall the 25th. Nothing is arranged for, at this place, for a month ahead except the Troubadours, the 15th. Harrington the Ventriloquist appeared at the late Odd Fellows' fair.

WHEELING, W. VA.—Opera House: Maggie Moore and J. C. Williamson opened 3d and 4th in Struck Oil to good business. Denman Thompson booked to appear 11th.

LANCASTER, PA.—Zera the Magician gave a good performance to a small audience, March 7. Acme Stereopticon company, 8th.

MASSILLON, O.—Maggie Mitchell is billed here for March 12.

A Mild Protest.

OTTAWA, CANADA, March 3, 1879.

TO THE EDITOR OF THE MIRROR:

DEAR SIR:—I notice Mr. C. R. Gardiner's advertisement in your paper, and especially his announcement as being agent for "THE ONE LEADING THEATRE OR OPERA HOUSE" in every important city of the United States and Canada. He is not agent for this, the only theatre or opera house in this city.

Yours Respectfully,
ALEXANDER JACQUES.

Dramatic Blasphemy.

[Boston Sunday Times.]

THE NEW YORK MIRROR has done the country, the church, and the stage a service in calling for popular condemnation of the so-called sacred play which Manager Maguire advertises in San Francisco. The cast of the play-bill will bear its own condemnation to all thinking, right-minded people.

Fanny Davenport.

[Philadelphia Times.]

The yearning for comedy will be satisfied this week at the Walnut by the appearance of Fanny Davenport in a round of popular characters. She will play Lady Gay Spanker, Rosalind, Fanny Ten Eyck (in Divorce), Julia, and, finally, Imogen, in Cymbeline. In each of these roles she may fairly challenge comparison with any other American actress, or for that matter, English either, and her Imogen is likely to be equally good. Miss Davenport is returning from a protracted tour which has added greatly to her New York reputation as an able, versatile and thoroughly equipped artiste. Her progress has been steady, for she is one of the few women in the profession who are unwilling to stand still after reaching eminence, and appeal to the public for applause on the score of the record of past achievements. The laurels which she won as the leading lady of the Fifth Avenue Theatre in the days of its phenomenal prosperity and popularity are thrown aside, valuable as they are, in an earnest effort to reach nobler heights of professional ambition, and that she will win those heights her friends are confident. The present opportunity should be embraced by all who have not seen the fine impersonations named, and those who have seen them will need not to be advised to go to the Walnut and mark her progress.

DATES AHEAD.

A.

Anderson, Mary and combination, Albany, this week; Portland, Me., 21st and 22d; Lawrence, Mass., 24th; Gloucester, 25th.

B.

Boucicault, Dion, appears in The Shaughraun and Colleen Bawn, Ford's Theatre, Washington; March 10, one week, Philadelphia, Broad Street Theatre, March 17, Grand Opera House, Cincinnati; March 24, De Bar's Opera House, St. Louis; March 31.

Barlow, Wilson, Primrose & West's Minstrels, Baldwin's Theatre, San Francisco, this week and until further notice.

Boniface, George C., and combination, St. Louis, March 17th; Chicago, 24th, each one week.

Barrett, Lawrence, St. Louis, this week, and with combination, Indianapolis, 17th, 18th, 19th; Maysville, Ky., 20th; Lexington, 21st, 22d.

Bangs, F. C., Walnut Street Theatre, Philadelphia, March 24th, one week.

C.

Collier's Celebrated Case combination, West Meriden, Conn, 10th; Grand Opera House, N. Y., 17th, two weeks; Novelty Theatre, Williamsburg, 31st, one week.

Claxton, Kate, and combination, Dayton, O., 13th; Richmond, Ind., 14th.

Criterion Comedy Combination, Canton, O., March 13th, three nights; Buffalo, N. Y., 17th, one week.

Colville Folly combination, Wheeling, W. Va., March 17th, 18th; Dayton, Ohio, 20th.

Crane and Robson, Baltimore, Md., March 10th; Washington, D. C., 17th; one week each.

D.

Davenport, Fanny, Colonel Sinn's Theatre, Brooklyn, this week.

Denier's Humpty Dumpty party, Worcester, Mass., March 10; Springfield, 11th; Holyoke, 12th; Meriden, Conn., 13th; Hartford, 14th; New Haven, 15th; New Britain, 17th; Waterbury, 18th; Pittsfield, Mass., 19th; Poughkeepsie, N. Y., 20th; Albany, 21st and 22d.

E.

Ellsler, Effie, Pittsburg, this week.

Emmet, Joe, and combination, Chicago, 10th, one week at Haverly's Theatre; Lansing, Mich. 18th; Jackson, 24th.

H.

Haverly's Mastodon Minstrels, Evansville, Ind., 10th; Nashville, Tenn., 11th and 12th; Louisville, Ky., 13th, 14th and 15th.

Haverly's Danites Troupe, New Orleans, 9th; Memphis, 17th, each one week; Nashville, 23d, 24th, 25th; Louisville, 27th, 28th, 29th; Cincinnati, 31st, one week; Brooklyn, April 7th.

Hess English Opera Troupe, Jacksonville, Ill., 12th, 13th; Sterling, 14th, 15th; St. Paul, Minn., 20th, 21st, 22d; Minneapolis, 24th, three nights.

J.

Janauschek and combination, Dubuque, Mar. 7th, 8th; St. Paul, Minn., 11th, 12th, 13th, 15th; Milwaukee, Wis., 17th, 18th, 19th, 20th.

K.

Knight George S., and combination, Canton, O., 14th; Pittsburg, 17th, one week; Broadway Theatre, N. Y. (return engagement) in April.

L.

Lotta and combination, Hooley's Theatre, Chicago, this week.

Lingard, Dickie, Olympic Theatre, N. Y., this week.

M.

McCullough, John, with T. W. Davey's combination, Memphis, March 10th; Chicago, 17th, two weeks.

Macauley, Barney, Williamsport, Pa., March 12th; Elmira, N. Y., 14th and 15th; Rochester, 17th, 18th and 19th; Oswego, 20th; Utica, 21st and 22d; Park Theatre, Brooklyn, 24th, for one week.

Mayo, Frank and combination, Lowell Mass., 13th; Portland, Me., 14th; Manchester, N. H., 15th; Lawrence, Mass., 18th; Worcester, 19th; Holyoke, 20th; North Hampton, 21st; Springfield, 22d; Brooklyn, N. Y., 24th.

Mapleson Opera Troupe, Academy of Music New York, this week.

Mitchell, Maggie, Newark, Ohio, 13th.

Modjeska and company, Cincinnati, 10th; Louisville, 17th, each one week; Chicago, 27th, two weeks.

McWade Robert and combination, Galveston 6th, 7th, 8th.

Mayhew, Kate, Pennsylvania towns, this week.

N.

Nobles, Milton, and Combination, St. Louis, 10th; Cincinnati, 17th, each one week; thence Chicago.

O.

Oates, Alice, Arch Street Theatre, Philadelphia, this week; Lyceum, N. Y., later.

S.

Standard Theatre Almost a Life combination, Milwaukee this week.

Stevens, John A., Unknown, Cincinnati, this week.

Strakosch Opera Troupe, 12th, 13th, 14th, 15th, Whitney's Opera House, Detroit; 17th, one week, McVicker's Theatre, Chicago; 24th, and 25th, Academy of Music, Milwaukee.

Salsbury's Troubadours, New Bedford, Mass., March 10th; Taunton, 11th; Lowell, 14th.

T.

Thompson, Den, Joshua Whitcomb company, Newark, O., 12th; Chillicothe, 13th; Dayton, 14th, 15th; St. Louis, 17th, one week.

Thompson, Charlotte, Springfield, O., 12th; Columbus, 13th, 14th, 15th; Cleveland, 24th, one week.

Tettenborn and combination, Detroit, 11th; five nights.

W.

Williamson, Mr. and Mrs., and combination, Walnut Street Theatre, Philadelphia, March 10th, two weeks.

Ward, Genevieve and combination, Lawrence, Mass., 13th; Springfield, 14th; New Haven, 15th.

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[From the ST. LOUIS REPUBLICAN, Feb. 25, '79.]
It is not strange that the play of "Unknown" should win popular favor and draw such a large audience as greeted its reproduction at the Grand Opera House last night, for it contains all the elements of popular success. Mr. Stevens' assumption of the part of Harold, the hero of the play, is a thoroughly masterly bit of acting—a very difficult character remarkably well rendered. He portrays a curious phase of insanity—that demented condition where, at intervals, reason strives to break through the cloud that is upon it, and it is in the portrayal of this struggle that he finds full scope for a masterly effort. Mr. Stevens has brought his own company—the same which supported him in his recent prosperous New York engagement—and it is a good one. We have had plenty of troupes loudly heralded as "great," but few better dramatic companies than this. Not that its members are great artists, but that they fill their respective characters to perfection, dovetailed, as it were, into the parts they assume.
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